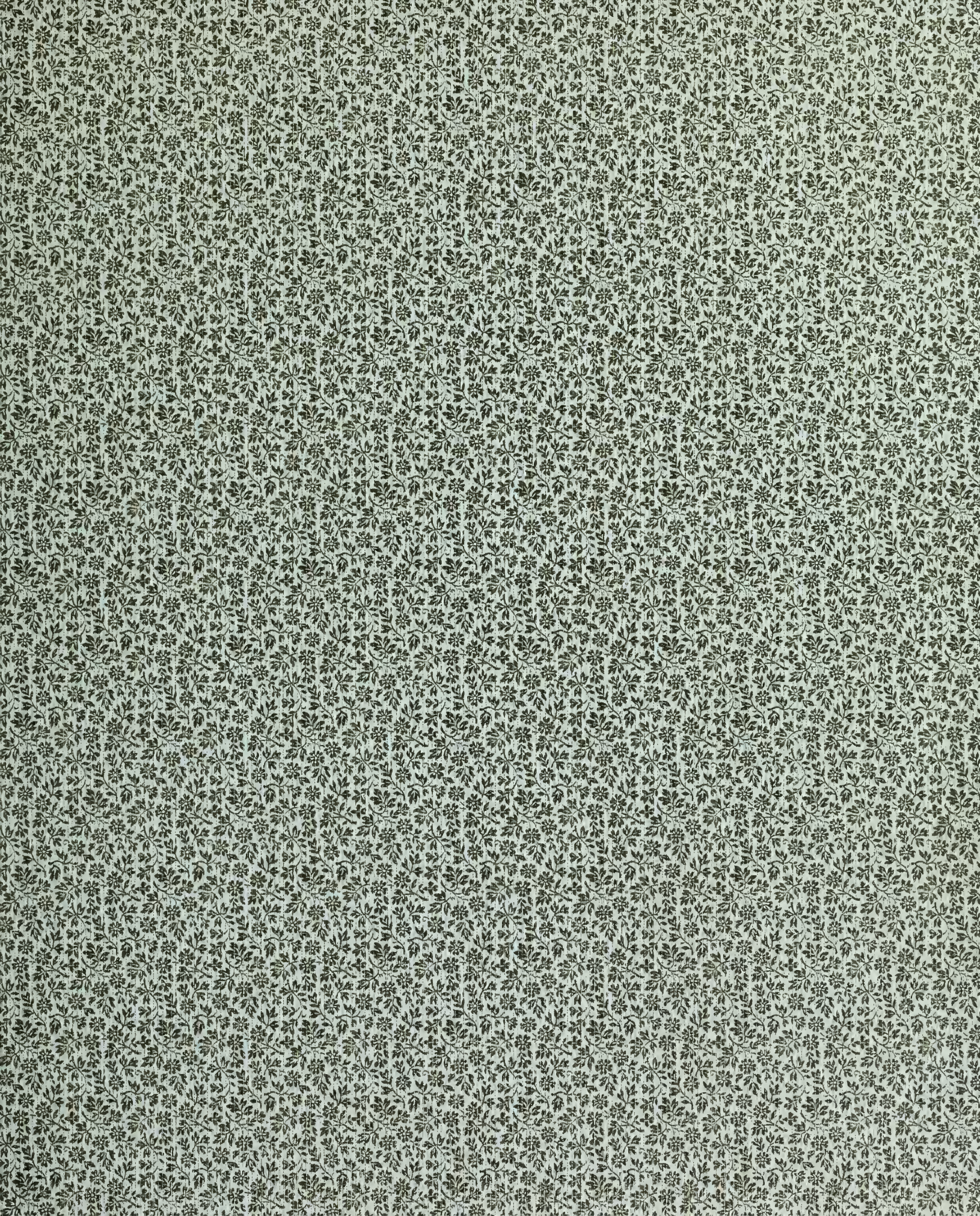


CATALOGUE
OF THE
COLLECTION OF PAINTINGS
AT
HIGH LEGH HALL.

THE GETTY CENTER LIBRARY



*Why ask for the moon
when we have the stars?*



W. H. L. H. H.



Some of these pictures were viewed by Mr. Waterhouse 21/5/35

BY ORDER OF C. L. S. CORNWALL LEGH, ESQ.

HIGH LEGH HALL, Nr. KNUTSFORD.

(6 miles from Altrincham, off the Lymm Road.)
(7 miles from Warrington, off the Knutsford-Warrington Road.)
(15 miles from Manchester, off the Chester Road.)

KENDAL, MILNE & CO.

(Harrods, Ltd.),

are honoured with instructions to **SELL BY AUCTION**, on the Premises, as above, on **MONDAY, TUESDAY, WEDNESDAY, THURSDAY, and FRIDAY, OCTOBER 14, 15, 16, 17, and 18, 1935**, commencing at eleven o'clock prompt each day, the

VALUABLE MODERN AND ANTIQUE APPOINTMENTS OF THE HALL,

including **ITALIAN, FLEMISH, EARLY ENGLISH, and FRENCH EXAMPLES**. The contents of the Boudoir, Billiard Room (including **FULL-SIZED BILLIARD TABLE**, recently recovered, by **ORME and SONS**; Antique Oak and Mahogany Sutherland and Pembroke Tables; Fine Antique Carved Oak **COURT CUPBOARD**; Renaissance Cabinets on stands; **UPRIGHT PIANOFORTE** in rosewood case by John Broadwood and Sons; Fine Lustre Centre Chandeliers; **FLEMISH AND ITALIAN ARMOIRES**; Carved Oak Cupboards; Settees; Richly Carved Italian Tables; **LIFE-SIZE STATUARY MARBLE GROUP OF INO AND BACCHUS**, by R. J. WYATT; **RARE OLD PIPE ORGAN**, in carved oak case, and cylindrical records, by Thomas Hoss of Wien; Grandfather Clocks in Oak and Lacquer cases; Pair of fine Black **LACQUER CABINETS**; the whole of the Principal and Secondary **BED-ROOM FURNISHINGS**; the whole of the Axminster, Wilton, and other **CARPETS**, as laid and fitted throughout the residence; **CHINA and ORNAMENTAL ITEMS**, including English, French, and Chinese specie; fine pieces of **Cloisonné**, including Pair of Antique **Cloisonné Elephants**; the Furnishings of the Domestic Offices, Grooms' Wing, &c.

BOOKS,

of which a separate catalogue will be issued, consist of the works in the Library, Morning, and other Rooms. The Books will be on view on **MONDAY, OCTOBER 21**, from twelve noon till 3 p.m., and will be sold on **TUESDAY, OCTOBER 22**, at 11.30 a.m.

The whole of the Contents will be on view on **THURSDAY and FRIDAY, OCTOBER 10 and 11**, from ten till four o'clock.

ADMISSION BY CATALOGUE ONLY (Price 2s. each, to admit two persons).

CATALOGUES may be obtained at the

AUCTIONEERS' OFFICES,

Nos. 3, 5, and 7, **ST. MARY'S STREET,**

MANCHESTER;

or from the **RESIDENT AGENT;**

MR. R. OWEN, HIGH LEGH HALL.

'Phone Lymm 71.

M. B. A.

CATALOGUE
OF THE
COLLECTION OF PAINTINGS
AT
HIGH LEGH HALL.

*The Seat of
Lieut.-Col. Henry Cornwall Legh, J.P., D.L. for Cheshire.*

Birmingham :
ACHILLES TAYLOR, CAXTON HOUSE, OLD SQUARE.

ND
160
C32
1905



Digitized by the Internet Archive
in 2014

<https://archive.org/details/catalogueofcolle00cart>

PREFACE.

The High Legh collection was formed in the usual way, as have been all old collections, *viz.*, by the gradual accumulation by the various representatives of the family during past centuries, either by purchase or by gift in marriage. This particularly refers to the family portraits. It was, however, the late Mr. George Cornwall Legh who collected, not only fine and rare paintings, but every class of work of art, including china, porcelain, bric-à-brac, and furniture, as well as paintings and books, in his travels abroad.

For greater convenience, and to make the work interesting, I have arranged the work alphabetically, and given to each painter a brief notice as to his life and death and the schools in which he studied. These particulars have been taken from the most reliable sources, but the résumés and critical remarks are my own.

The works consulted for dates and other particulars and information, include: Bryan's Dictionary of Painters; The National Gallery Catalogue (Sir Frederick Burton's); The National Portrait Gallery Catalogue (Sir George Scharf's), and Mr. E. T. Cook's Popular Handbook to the National Gallery, besides a few others.

In consulting the catalogue the visitor is requested to observe the artist's name on the frame, and turn to the same in the catalogue, or the number in right hand bottom corner of each frame (generally), and consult the number index at end of catalogue, in which will be found the page indicated wherein the particular picture is described.

The terms "right" and "left" always refer to the right and left sides of the picture as seen by the spectator when he is placed in front of it. The material on which each picture is painted is noted, with the exact size of the canvas, or panel, or whatever the work is painted upon.

The photographs of the paintings have been most ably carried out by Mr. T. Birtles, of Warrington.

JOSEPH H. CARTER,

58, New Bond Street, London, W.

CATALOGUE.

ALBANO (FRANCESCO).

Was born at Bologna, 1578, and died there in 1660. The friend and emulator of Guido. His second wife was of good descent, and very handsome. Albano cherished for her the fondest affection, and made her the model of his graces, nymphs, and other female forms. She brought him several very beautiful boys, whom he made the models of his cupids, as also did the sculptors Flamand and Argandi, for some of their cherubic statues. Pietre Francesco Mola's productions were similar in style and colour, and the aim of both these masters seems to have been both light and decorative.

No. 80. Venus and Cupids in a Landscape.

A composition of nine figures.

In a cool retreat of an undulating landscape, the foreground of which is shaded by numerous trees, the goddess is reclining on the ground, and rests upon a red pillow, with a blue mantle spread beneath her, and covering the lower extremities.

She holds in her hand some arrows ready for the competitors, two of whom are being judged by her as to the result of the pierced heart upon the shield one of them holds up for her inspection, while the other reclines upon her and points to the target.

In the centre is a group of three amorini, one of whom has just discharged an arrow at the shield which hangs in the tree on the right, while three other cupids recline upon the ground on the right.

The landscape is asserted to be by Gaspar Poussin, being characterised by all the breadth and richness of colour and light and shade observable in that great master's works. It is well known that Albano worked in conjunction with the eminent painters of his time.

On canvas, 69 in. w. × 51 in. h.

BASSANO (JACOPO DA PONTE, *called IL*).

Born at Bassano, 1510. His father, Francesco da Ponte, a painter of the School of the Bellini, was his first instructor in letters and in the arts. He also studied with Bonifazio at Venice. Bassano's art consists of fine colouring (equal to the best of the Venetian school) and masterly chiaroscuro. He excelled in landscape and animals particularly, which are generally well done, and latterly he introduced all sorts of commonplace objects, such as kitchen utensils and household articles, making his pictures into genre subjects. Died in 1592, at Bassano.

No. 58. The Salutation.

In a landscape the two Marys in centre are embracing; behind, Joseph and another saint meet, issuing from the doorway is an ass, on the right are two female figures. On the left is seen an ass, saddled. Landscape in distance.

On canvas, 22 $\frac{1}{4}$ in. w. × 15 in. h.

Bassano (*continued*).

No. 49. The Virgin and Child.

The Virgin is seated and bending fondly over the infant Jesus, whom she holds upon her knee ; she is looking at spectator. Robed in red, with a blue mantle over her knee. A green curtain forms the background. On canvas, 12 in. h. x 8 in. w.

No. 65. Adoration of the Magi.

The Virgin sits on right of centre, holding the infant on her knee. The Magi are prostrated, and adore the Child, and are laying their gifts before him on the ground ; an attendant on horseback on left. St. Joseph, leaning on his staff, on right. Some ruins, in a mountainous landscape, and angelini descending through the opening clouds.

On copper, 11 in. h. x 8½ in. w.

No. 64. Portrait of Pope Alexander VI. Rodrigo Lenzoli Borgia.

This interesting portrait is evidently taken from life, and is an example of the best Venetian painting. Dexterous and well coloured. It represents the Pope probably when he was but a Cardinal. Bust under life size, turned to the right, but looking at spectator. He wears a red velvet cap lined with ermine, and a cassock lined with same, and white falling band collar, a gold lace chasuble over right shoulder.

On coarse canvas, 14 in. h. x 9½ in. w.

No. 108. Portrait of an old Jesuit Priest.

Three-quarter length, life size. Turned to the three-quarter view, looking at spectator. He is gloved and holds a white handkerchief in left hand, while he holds his gown round him. He wears a white falling band collar. *late, probably, 21 May 1935 (45) ? M. in the 20th Century 26 Feb 1945 (149).*

On canvas, 40 in. h. x 30 in. w.

BATTONI (POMPEO).

Born at Luca, 1708. One of the best portrait painters at this late period. His colouring was often rich. He had great success, practically having the field to himself. There is a certain breadth and facility, combined with an agreeable air, in his heads. He died 1787. Battoni was the contemporary and friend of Bernini, the sculptor and architect, and author of the Colonnade and other parts of the Vatican.

No. 44. Portrait of a Bishop.

Small whole length portrait of a Bishop, in full canonicals. He wears a magnificent vestment of cloth of gold, with bright red ground, over white surplice, with an open book in his right hand, and crozier in left. On the left is seen the portion of a column and base of the Roman Doric order, while a green curtain draped up on the right side forms the background.

On copper, 16½ in. h. x 12½ w.

BOL (FERDINAND).

Born 1611, and died 1681. This eminent and able master was the pupil, and subsequently the assistant, of Rembrandt, whose style and art he not only succeeded in imitating, but out of which he formed an original manner of his own.

Freedom of handling, conscientious and sober modelling and colouring, often suffused with delightful greys, characterise his works. He is considered Rembrandt's most successful pupil.

Bol (*continued*).

No. 7. Portrait of a Gentleman.

Small half-length, life size, wearing a skull cap of black velvet, and a white collar over black velvet coat, trimmed with gold lace and gold buttons. Round his neck a gold chain suspends a jewelled cross.

On canvas, 31 in. h. × 25 in. w.

BONIFAZIO (VERONESE).

There were three painters of this name who practised art at Venice in the 16th century. They were closely related, and belonged to a Veronese family. The painter of this picture was a pupil of Palma Vecchio. He was one of the greatest of the Venetians. In the works of this artist, the colouring is rich and refined, the painting and modelling masterly, while the whole is suffused with a sentiment of poetry and deep thought. Born 1491, died 1553.

No. 79. The Virgin and Child (*A Reposé*).

In a delightful landscape, beneath the shade of an olive tree, the Virgin is seated on the ground, near the centre of the picture, facing the right, nursing and suckling the Infant Jesus, who is nude, upon her lap.

She wears a beautiful crimson robe, with a light wrap over her shoulders, a white head cloth, a blue mantle also covers the back of her head and falls down behind, and partially covers the lower extremities.

In a barn in the middle distance, St. Joseph is seen loading an ass, to resume the flight, while outside is an ox. A female figure is looking out of an opening towards the Virgin.

The ground between is broken by herbage and large stones, on the left are winged cupids, one above, in the tree, is picking fruit and handing it to the one below, who reaches to receive it. A soft evening effect pervades the peaceful scene.

On canvas, 93 in. w. × 58 in. h.

NOTE.—This picture is engraved as a Titian.

BOTH (JAN).

This charming landscape painter was born at Utrecht about 1610. He and his younger brother, Andries, both learnt the rudiments of art under their father, a glass painter. He afterwards put them under Abraham Bloemart. The two brothers, who were exceedingly attached to each other, visited France and Italy together, spending some time in Rome. Jan was an excellent landscape painter, but was less skilled in figures and animals, which were generally inserted in his pictures by Andries. Andries was drowned in a canal, accidentally, in 1644, and his brother returned to Utrecht and died there, 1662.

In what is considered the delicious and the delightful, in the sunny and balmy summer aspect of nature, these two artists may be said to have combined to render in a consummate manner, and in which they are unsurpassed.

No. 20. Landscape and Figures.

A roadway through a delightful valley. On right a clump of trees, through which a man is seen leading an ass, with a dog. Further on, on the rising hills, is a villa. In the foreground a profusion of herbage and bracken, by which winds a rivulet. To the left, in middle distance, are a man on horseback and an attendant. The distance is formed by hills, behind which the glowing sun diffuses his glorious rays over the warm summer sky and landscape.

On oak panel, 24 in. w. × 16 in. h.

NOTE.—From the collection of Prince Kaunitz, at Vienna.

CARRACCI (ANNIBALE).

One of three famous brothers, born 1560. Studied under Fontana and Domenico Tibaldi and Cornelius Cort. He went to Parma and Venice, and returned to Bologna. He and his brothers exemplify the great art movement known as the Eclectic School, and they gave to the world Guido, Albano, Domenichino and a few others, who, it may be said, closed up the grand epoch of art. He died 1609.

No. 38. St. Francis.

In a shady grotto, the saint is seen seated, with a halo round his head. He contemplates the crucifix, and by his side is a skull, and below a stone, on which is inscribed *A.C.F., MDCIII.*

Landscape background, blue sky.

On copper, 20 in. h. × 17 in. w.



CARRACCI ANNIBALE

Carracci (*continued*).

No. 157. St. Jerome.

Head of the saint, turned to the right and looking upwards in prayer. Over his head a red mantle.

On panel, 12 in. h. × 10 in. w.

NOTE.—Probably by Agostino.

CIGOLI (LUDOVICO CARDI, *called*).

An eminent painter of the Florentine School, born at the Castle of Cigoli, in Tuscany, 1559. He first studied under Allesandro Allori, but was afterwards instructed by Santo di Titi, whose academy was then the most reputable at Florence. He was greatly influenced by studying the works of Andrea del Sarto and Pontormo. He was employed by the Grand Duke on some works at the Palazzo Pitti. His style was between Correggio and the Carracci, and he is spoken very highly of by writers upon art generally. He was employed chiefly in the decoration of churches. He died 1613.

No. 106. A "Pietà."

The dead Christ is laid upon a slab covered with a white cloth, lengthwise, with feet to the right, the signs of the crucifixion being evident in numerous wounds in various parts of the body. The crown of thorns rests on the left side.

On the extreme right Mary Magdalene weeps at the feet, whilst behind, in the centre, the Virgin Mary, enveloped in a blue mantle, holds the Saviour's left hand, with her right outstretched, as she appealingly looks at the spectator.

On canvas, 5 ft. 7½ in. w. × 2 ft. 9 in. h.

No. 46. The Baptism of Christ.

In the centre, Christ reverentially kneels in the Jordan, with folded arms, turned to the right, where St. John stands in the act of pouring water on His head to baptise him. On the left, an angel is standing, holding a white cloth.

In the centre, overhead, the Heavens open revealing the Padre eterno, with the Holy Ghost descending, surrounded by heavenly cherubs.

On copper, 13¾ in. h. × 10½ in. w.

COSTA (LORENZO).

A Ferrarese painter of importance, born 1460, died, Mantua, 1535. He probably studied under Cosma Tura and Cossa. Rich colouring and a contemplative and serious sentiment or motive characterise his works, which seem to be imbued with thought and the feeling of gloomy mystery which invests many of the paintings of this fine period.

No. 33. The Annunciation.

On the right, the Virgin is kneeling in the attitude of prayer. On the left, the announcing Angel kneels before her, bearing a lily (gilio). The background is formed by a beautiful colonade of the Corinthian order, heightened in gold, which forms a quadrangle and fountain court, through which is seen a hilly landscape in distance. On right, behind Virgin, is a little white dog.

In the left hand top corner of the triforium shown is seen the Padre eterno in a cloud of glory surrounded by seraphim; descending is an angelino, bearing a cross.

On panel, 10 in. h. × 7⅞ in. w.

COTES (FRANCIS).

The son of an Irish apothecary, born 1726, died 1770, was a distinguished portrait painter of his time, and Hogarth declared he was even superior to Sir Joshua Reynolds. He also tinted in crayons besides painting in oil, and greatly excelled. Some of his best portraits, particularly of ladies, are equal to those of Reynolds, and might easily be mistaken for that master's earlier works.

No. 97. Portrait of Mrs. Cornwall Legh.

Small half-length, life size, three-quarter view, turned to the left and looking at spectator. Her hair is done up into a plait and surmounted on top by a bunch of flowers. Wearing a necklet of pearls, fastened behind in a bow. She is dressed in a low bodice of pink silk and a lace shawl over shoulders, and a bunch of flowers at her bosom. Plain background.

On canvas, 30 in. h. x 25 in. w.

Mrs. Cornwall Legh's maiden name was Hopkinson. Married to Henry Cornwall Legh.



COTES (FRANCIS)

Cotes (*continued*).

No. 140. Portrait of Miss Letitia Legh.

Small half-length, life size, three-quarter view, to the right, wearing a low cut green evening dress. A veil hangs from her hair over shoulders and fastens in a bow, round her neck a necklace and a string of pearls.

On canvas, 30 in. h. x 25 in. w.

(Note on back). Miss Letitia Legh was a daughter of George Legh (who married Miss Cornwall). She married Archdeacon Leigh, rector of Lynn, and had one child, a son, who died in infancy.

No. 142. Portrait of Miss Anna Maria Legh.

Small half-length, three-quarter view, turned to the right, in a low cut blue silk evening dress, wearing her hair coiffured behind and fastened in a veil, which hangs down over her shoulder, and is tied in a bow in front ; pearls in hair, large black pearl earrings, and a string of the same across the breast.

On canvas, 30 in. h. x $24\frac{3}{4}$ in. w.

(Note on back). Anna Maria Legh, spinster, was the daughter of George Legh, Esq. (who married Miss Cornwall). She died at her house at Knutsford, on December 23rd, 1807.

No. 141. Portrait of George Cornwall Legh.

Small half-length, three-quarter face, turned to the right. Wearing a wig, a blue velvet coat, edged with gold lace, and a white cravat.

On canvas, $29\frac{3}{4}$ in. h. x $24\frac{3}{4}$ in. w.

(Note on back). George Legh married Miss Cornwall, and had one son and two daughters. Henry Cornwall Legh (his son) married Miss Hopkinson.

No. 128. Portrait of Mr. Hopkinson.

Small half-length, turned to the right, and looking at spectator. Wearing a periwig, tied behind. He is dressed in a claret coloured coat, and a white cravat.

On canvas, 30 in. h. x 25 in. w.

(Note written on back). Mr. Hopkinson, who died young. Brother to Mrs. Cornwall Legh.

CUYP (ALBERT).

This great landscape painter was born in 1620 (Bryan gives it 1605). His father was a painter of celebrity, but Albert eclipsed him in the result and aim of his art. Probably no painter has felt the poetic message in nature more than Cuyp, and whether it be cows peacefully reclining in the sun's warmth chewing the cud, or the herdsman or milkmaid at their occupations, or whatsoever else (and Cuyp painted everything), Cuyp saw them only as a part of the theme to which they belong, and took in the whole surroundings, always with the eye of the true artist, eloquently and poetically. Seeing so, he has become a great teacher, who speaks the highest language humanity is capable of. Rather the scene's impression, atmosphere, and idea generally cast in warm, rich, mellow, or hazy colouring, and an unconscious impasto of the finest and most painter-like (and yet every desirable detail and perfection of drawing) marks the characteristics of this truly great painter. He died 1691.

No. 13. Cattle and Herdsman in a Landscape.

Under the aspect of a warm, hazy, summer day ; in the foreground of the picture, on the right, and beneath a clump of trees, are a group of cattle and a herdsman ; a white cow is reclining whilst a brown one is grazing, with a sheep on either side, and a black goat in the background.

On the left is seen an undulating stretch of country, through which winds a river, falling in the near foreground into a shady pool. On the left bank, in middle distance, are some more sheep and a château, whilst in the far distance is seen a town and a boat on the river.

The signature is in the right hand bottom corner of the foreground, *A. C.*

On panel, 25 $\frac{5}{8}$ in. w. \times 14 in. h.



CUYP (ALBERT).

DELLON (R.).

Portrait painter, time of Sir Godfrey Kneller. Not much information is forthcoming as to his life or work, but he was one of a large group who flourished at the time of Lely and Kneller.

No. 147. Mr. Cornwall and his Daughter.

The gentleman (Mr. Cornwall), sumptuously dressed in the costume of the period, is looking at the spectator, and rests his hand upon a parapet. On the right of the picture, by his side, stands his daughter, Miss Cornwall, looking towards him. She wears a low cut dress of flowered and gold ornamented silk, edged with lace, and holds a basket of flowers in her left hand. On the right a large vase of flowers stands upon a pedestal. The background is composed of an Ionic portico, and a rich red silk curtain, with sky showing behind, forms an effective background to the group.

On canvas, 6 ft. 11½ in. w. × 5 ft. 11¼ in. h.

Signed and dated, *R. Dellon, fec., 1721.*

DOES (JACOB VAN DER).

Born at Amsterdam, 1623, and died there, 1673. Was first instructed by Nicolas Moyaert; he visited Paris at the age of 21, and afterwards proceeded to Italy. He designed with attention the views in the vicinity of Rome, and the pictures of Peter Van Laer, called Bamboccio, being then in great estimation in Italy, he attached himself to the style of that master and painted similar subjects with success. After some years he returned to Holland. His design, says Bryan, is correct, particularly his figures and goats, which are touched with a precision and beauty of pencil which has not been surpassed. To this might be added, with a refinement seldom found in the Dutch masters' works.

No. 1. A Landscape, with Figures and Goats.

See p. 13. The same

Two children, reclining on a bank, playing with a little Spaniel dog; a goat reclines in foreground and a sheep with a lamb. In the garden background two goats are seen browsing. Evening sky effect. Signed in left hand bottom corner—*Vander Does, M.D.C.X.C.V.*

On canvas (over panel), 13½ in. h. × 11¼ in. w.

DOLCI (CARLO).

Florentine painter. Born 1616, and died 1686. Son of a tailor, contemporary of Sassaferrato. He is said to have led a very retired life, was very pious and a victim to melancholy.

He wrought his pictures very highly, but they are generally richly coloured, though stamped with a dark gloom.

No. 29. Of Miniatures.

The Infant Saviour holding a cross, surrounded with clouds.

On copper, 5 in. h. × 3¼ in. w.

DUTTON (HARRISON).

Portrait of Lt.-Colonel Henry Martin Cornwall Legh, painted in 1894 by Harrison Dutton, a pupil of Herkomer, and a rising young artist, born in Chester, and only 23 years of age when he painted this picture.

Lt.-Colonel H. C. Legh joined the 25th King's Own Borderers in 1857, he exchanged into the Grenadier Guards, 1864, was promoted to the rank of Lieutenant-Colonel in 1871, and left the Army in 1876.

Lt.-Colonel H. C. Legh is a J.P. and D.L. for Cheshire, and was High Sheriff in 1884.

No. 125.

Full length, life size, standing facing the spectator. In a grey suit and black felt hat, and carrying gun under arm, with favourite dog, Miner II., the well-known champion retriever, winner of many prizes and silver cups, lying down.

DUYSTER (W. C.)

A Dutch Master, early seventeenth century. His works are very rare, and it is only of late that he has been at all recognised and his works brought to light. These are very rare and found to be equal to the best of his class, who chiefly represented conversational pieces, gallant assemblies, and such subjects. His works are finely executed and richly coloured, and possess a great clearness. It appears that the dates of his birth and death are not yet known. He ranks with the best painters of his class, and his painting is marked by a breadth of touch and spirit, and clearness of colouring, seldom excelled by any of his contemporaries.

No. 27. A Gallant Assembly.

Eight small whole figures of chevaliers are assembled in an apartment, sitting round the fireplace drinking and smoking, and appear to be concerned in a convivial song. One in the rear, near the open door, is lighting his pipe, and upon the table is a jug, a backgammon board, etc. The portrait painting depicted hanging over the door is a remarkable imitation of one of Franz Hals' characteristic works.

Signed with monogram and dated 1631.

On panel, 22¼ in. w. × 19½ in. h.

FRANCIA (FRANCESCO).

Francesco Raibolini, called Francia, was born at Bologna in 1450. Apprenticed in early youth to an art goldsmith, he became distinguished as an artist in precious metals, in enamelling, medal working, and die sinking, and although he assumed the profession of painter, he never entirely relinquished those other crafts, signing himself as he did on his masterpieces, *Aurifex* or *Aurifaber*.

Francia's deep earnestness in art is shown in all his works. Lorenzo Costa influenced him as well as other Ferrarese masters, and his paintings are imbued with that deep melancholy and poetic pathos which are found in all the great masters' works. Grief was never more painfully depicted than in Francia (mark the red eyelids of his women), but it must be admitted that it is but physical grief, not grief as conceived by the greater master Luini, in its great ethical meaning and significance. Died 1517.

Francia (*continued*).

No. 47. St. Catherine.

The saint is represented in the centre of the picture standing on a tessellated terrace, with a hilly landscape in the background. She is dressed in a green robe and a red mantle, and wearing sandals. In her left hand she holds an open book, and in her right a palm leaf. On the left is her emblematical wheel.

On panel, $13\frac{7}{8}$ in. h. \times $9\frac{1}{8}$ in. w.

NOTE.—This wonderfully wrought picture shows the influence of Raphael, both in the figure and the landscape.

No. 60. The Marriage of St. Catherine.

In the centre of the picture, behind a stone parapet, upon which stands the Infant Saviour, the Virgin is turned to the right, and with her left hand holds to her the Child (who is in the act of placing a ring upon St. Catherine's finger), whilst her right rests upon the saint's shoulder. The Virgin, who is looking at the spectator, wears a crimson bodice, over which is a green mantle, and upon her head a white veil, through which is seen her golden hair. The youthful St. Catherine, who wears a light green robe, holds in her left hand a palm leaf in adoration. In front of her is a portion of the wheel, emblematical of her martyrdom. On the left, St. Joseph is looking over the shoulder of the Virgin. A blue sky and a green curtain form the background.

Painted on panel, $25\frac{7}{8}$ in. h. \times $19\frac{5}{8}$ in. w.

FRANCIA (JACOMO).

Son of Francesco Francia. Studied under his illustrious father, and assisted him in his works. Although there is a similarity in their productions in the colouring and composition, Jacomo painted his pictures brighter in colour, and the opposite in sentiment to his father, a more joyous impression pervading his works. Born 1484, died 1557.

No. 62. Holy Family and St. John.

In the centre the Virgin, who wears a white veil, a crimson bodice, and a blue mantle lined with green, which falls over her shoulders and knees, is seated holding with her left hand the Infant Saviour, who rests upon a cushion in her lap. In her right she holds a rose, which the Child is stretching out his hand for. In the left corner the infant St. John looking at the spectator points to the little Christ, while in his left hand he holds a cross upon which is a scroll inscribed—ECCE AGNVS DEI ECCE QVI TOLLIT PECCATA MVNDI. On the right, St. Joseph stands behind the Virgin, holding a book. A green curtain and a landscape form the background.

On panel, 25 $\frac{1}{4}$ in. h. \times 20 $\frac{1}{4}$ in. w.



FRANCIA (GIACOMO)

With Catalogue, Nov 1972

ORTOLANO

GAROFALO (BENVENUTO TISIO DA).

This celebrated painter was born 1481, and died 1559. He studied under Domenicho Panetti, the Ferrarese colourist. He is chiefly noted for sweetness of expression and beautiful grace, combined with rich and harmonious colouring. He studied and was influenced by other great artists of his time. Towards the end of his life he became totally blind, after which misfortune he devoted himself to music.

No. 74. Holy Family in Landscape.

The Virgin is seen seated in the foreground of a mountainous landscape, upon a hill are a number of buildings and trees. She is robed in a red dress and a blue mantle, and suckles the child. St. Joseph is in profile, standing by.

On panel, $12\frac{1}{2}$ in. h. \times $10\frac{1}{2}$ in. w.

For a complete list of the artist's works see the Catalogue of the National Gallery, London, 1911, p. 100.

GHEERAEDTS (MARC).

Son of an artist. Born at Bruges and painted portraits and landscapes. He arrived in England in 1580, after Zuccharo had quitted it, and is said to have remained there till his death in 1635 (?).

He was a painter of great merit, and some of his works are finished and coloured with surpassing beauty, and touched with a delicate pencil. Queen Elizabeth sat to him, and he painted many portraits of the leading mind and rank of the time.

No. 124. Portrait of John Middleton, the famous "Child of Hale."

(Extract from Ormerod's Cheshire, which, however, is taken from the Pall Mall Gazette notice).

"There is a large life size portrait in the Hall, of John Middleton, the 'Child of Hale' (near Liverpool), dressed, as stated to be in the year 1617, when Sir Gilbert Ireland took him to the Court of James I. in a somewhat fantastic costume, composed of large lace ruffles about his neck and hands, a striped doublet round his waist, a blue girdle embroidered with gold, large white plush breeches adorned with blue flowers, green stockings, shoes with red heels, tied with red ribbon, and wearing at his side a short sword, suspended by a broad blue belt on his shoulder embroidered like the girdle.

"He was *nine feet three inches* high, and his hand was seventeen inches long. He was well proportioned and powerful. He was born at Hale, 1578, and buried there in 1623, where his tombstone still exists. Three portraits were taken of him, the two others being at Hale Hall and Brazenose College. The East Hall portrait was probably obtained by Thos. Legh, who addressed a letter dated 12th March, 1617, about the time of Middleton's exhibition to the King, to his uncle Thomas Marbury, Esq., at York House. A further notice is given in the Pall Mall Gazette, May 20th, 1875." ("H.")

NOTE.—Marc Gheeraedts was still retained as Court painter after the death of Queen Elizabeth, and doubtless painted this portrait when John Middleton went to the Court as stated above.

On canvas, 123 in. h. × 60 in. w.



GHEERAEDTS (OR MARC GERARD)

GIORGIONE (BARBARELLI GIORGIO, *called*).

One of the greatest masters of the Venetian School. Born at Castlefranco before 1477. He was a fellow pupil of Titian, under Giovanni Bellini, at Venice, and early distinguished himself for his fine colouring and light and shade. He created for himself a high ideal in art, and his female forms are conceived with great beauty and refinement. He became the model and emulation for the new School of Venice, but his premature decease put an end to his promising career. It is not too much to surmise that, had he lived, he would have become, in all probability, the greatest master of this famous School. His pictures are extremely rare, known authenticated examples numbering only about a dozen altogether in Europe, though there must be a number of his works remaining unidentified as yet, as he was a very prolific painter. Many of Pietro della Vecchia's works (an imitator) have been given to him in endless instances.

Giorgione died 1511.

No. 50. Salome with the Head of Holofernes.

A composition of three small figures. Salome is standing dressed in a rich green robe, and looking austere towards the left. She holds the head on a charger before her, behind her on right an old man sheathing the sword. On the left a youth is looking at the head.

Each of these figures is in the costume of the period of Giorgione, and the whole work bears strong evidence of his art. The beautiful oval-shaped face of Salome, with its fine modelling and subtle colouring, which applies as well to the other figures, is peculiarly characteristic of the great master.

On panel, 12 in. h. × 10 in. w.

GUERCINO (GIOVANNI FRANCESCO BARBIERI, *called* IL).

Giovanni Francesco Barbieri, *Cavaliere*, commonly called, from his squinting, Guercino, was born of very humble parents, near Bologna, in 1591. He was self taught, and after studying some time he went to Rome, where he became the imitator of Michelangelo da Caravaggio. He was contemporary with Guido, whose art he emulated. A ready composition, facile execution, a rich impasto and colouring are the characteristics of his art, which may be considered as monumental and decorative more particularly. Died 1666.

No. 53. St. Cecilia.

The saint, dressed in a green velvet robe, is seated on left, turned to the right, playing upon the organ, which is decorated with Renaissance ornament. An angel stands near her, turning over the leaves of a music book.

On copper, 17 in. h. × 12 $\frac{3}{4}$ in. w.

GUIDO (GUIDO RENI, *called*).

This celebrated painter was born at Cavenzano, near Bologna, in 1575. He was at an early age placed under Denis Calvart, whence he removed to the school of the Carracci, and became their most distinguished pupil. He went with Albani to Rome, where he attracted universal notice and obtained great distinction in the Pontificate of Paul V. (Borghese). After residing in Rome 20 years, he returned and settled in Bologna, and died there in 1642.

The chief characteristics of his art consist in broad, effective painting. In his earlier work, with strong contrasts in the style of the Carracci and Caravaggio, but later marked by a sweet and graceful charm, without deep shadows, and the colouring and light infused with a rich golden tone. His works were greatly affected by the diletante of this country, and he still holds a high place in art. His small cabinet paintings are extremely tender and delicate in colour and treatment.

No. 43. The Ascension of the Virgin.

Surrounded by cherubs in a golden glory, the Virgin, in the centre, with folded hands, ascends upon the clouds. She wears a light red garment, and delicate blue mantle, which is supported by two angelini.

On copper, $9\frac{1}{2}$ in. h. \times 7 in. w.

No. 48. St. Francis and the Angel.

St. Francis is standing at his grotto, upon which is a skull and crucifix. He is being taken in the arms of the angel.

On copper, 8 in. h. \times 6 in. w.

No. 54. The Virgin and Child.

This delicately painted picture is painted on touchstone, and represents the Virgin and Child surrounded by a lovely wreath of flowers. The polished stone itself forms the background, and great effect it gives.

The Virgin is seen in a sitting posture, leaning her head upon her hands and resting her arm upon the table beside her.

She is enveloped in a heavy mantle of blue, with a light gauze head covering and under garment, and wears a red robe, contemplating the sleeping Infant.

On stone, 17 in. h. \times 12 in. w.

NOTE.—From the family Bentivolio di Bologna.

No. 101. St. Joseph and Infant Christ.

The saint is standing robed in a heavy mantle of reddish brown. He carries the Infant in his arms.

On metal, $13\frac{1}{4}$ in. h. \times 10 in. w.

Inserted below, in a panel, is a representation of the repentant Magdalen.

On copper, $5\frac{1}{2}$ in. w. \times $2\frac{1}{2}$ in. h.

HANNEMANS (ADRIAN).

Portrait painter, born at The Hague in 1611. Studied under John Ravensteijn, and distinguished himself at his native city. He came to England when Vandyke was here, and remained, improving by his example, until the reign of William and Mary, and died in 1680.

Some of this artist's portraits are exceedingly well rendered, and are in some respects quite equal to Vandyke and Sir Peter Lely.

No. 99. Portrait of a Gentleman of the Legh Family.

Three-quarter length, life size. Standing, turned to the right, looking at spectator. He wears a heavy wig and a white kerchief round neck. He is dressed in a Roman tunic, with a handsome crimson sash across breast. White lawn sleeves show beneath the surcoat. His dog looks up at him. Landscape background.

On canvas, 50 in. h × 40 in. w.

NOTE.—An early work by Adrian Hannemans.

HOBHEMA (MEINDERT).

Born 1638 (supposed in Amsterdam), became the friend of the celebrated landscape painter Ruysdael, and probably benefited by his society. Their works occasionally coincide to a wonderful degree, so that even good judges mistake them at first glance. The great characteristic of Hobbema's art, like Ruysdael's, consists in grasping in an unsophisticated way the effect of nature, realistic, pure and simple. There is neither pseudo-classical treatment nor mannerism. That breezy freshness of the summer woods, and the delightful commune with nature, depicted with such faithfulness and truth, is always welcome, and ever new in Hobbema's refreshing and restful art. The rustic lane, the rutted road, the uncared-for hedgerow, the giant oak, the fallen tree and broken fence, are all equally dear and valuable to this consummate master of the beautiful in nature. Hobbema is said to have died in poverty, and was unappreciated in his lifetime. His works were sold for next to nothing. They are now so justly esteemed that a work of his fetched lately £8,820, and they are likely to increase in value. Died 1709.

No. 29. Landscape and Figures.

Representing the outskirts of a forest, and in the centre exhibiting to view a stretch of undulating landscape. On the right, in foreground, a group of stately oaks, further in rear a cottage is ensconced in the seclusion of the shade. Upon a winding road, through the centre of the picture, which conducts the eye to the open country in the far distance, a woman and child are seen walking from the spectator. On the left is a pool and a fallen tree, in front of which is the signature and date. On an eminence in middle distance to the left are two figures. The view is bounded by a hill and a farmhouse embosomed in a clump of trees. Cloudy sky.

In left hand corner, signed and dated, *Hobbema, 1661*. On canvas, $32\frac{1}{2}$ in. w. \times $25\frac{7}{8}$ in. h.

NOTE.—Dr. Waagen in his *Art Treasures* alludes to this picture. He says, "It appears to me to be rather a dark but genuine picture by Ruysdael." The picture pleads its own cause too well to need remark, but it is absolutely necessary to refute this verdict outright, as it is unquestionably a fine and highly characteristic specimen of Hobbema, and indeed quite unlike Ruysdael in touch, as well as in colour. The writer discovered the date in cleaning the picture.

See p. 10. *Ruysdael*.
Pr near *Hobbema* 1958



HOBBEWA MEINDERT.

HOGARTH (WILLIAM).

This versatile and great artist was born in London, 1697, and died there 1764. He may be considered as the important head of the British school of painting, if we omit Hilliard and Oliver, and a few others who were more Dutch in their connection and art than English. He first was engraver, then painted portraits, but as he did not flatter he did not succeed, and ultimately merged into historical and genre painter. He painted, indeed, everything and every class of subject with a spirit and touch that is truly marvellous. His painting is always full of life, and his composition and powers as a draughtsman place him very high.

No. 86. Portrait of a Gentleman of the Legh Family.

Three-quarter length, standing facing the spectator, right hand resting upon a stone parapet. Left hand thrust in coat, with cocked hat under arm. He wears a Court costume, consisting of a white wig, a puce brown velvet coat open in front, and showing white frilled chemise and wristbands. Sword at side. Landscape background.

On canvas, 50 in. h. \times 40 $\frac{3}{8}$ in. w.

HOOGE (PIETER DE).

Born in Holland, but where not yet known, in 1632. Little is known of his life, but he lived at Delft between 1653–56, and from about 1658 resided at Amsterdam, where he died, 1681. He seems to have taken Rembrandt for a model, and to have built his style somewhat upon his principles. He is unsurpassed by any other master for his magic and marvellous light and shade, which he wrought through a consummate knowledge of aërial perspective. In the sun's warmth, atmosphere, and the happy moment seized in lighting his subjects, and the higher technical and painter-like qualities, he stands alone.

As so little is known of this superb master's life, it is to be feared he shared much the same sad existence as Hobbema, Vander Neer, and so many other great artists. His works yearly increase in value, realising at the present day enormous sums.

No. 14. An Interior, with Figures.

Interior of a chamber, lit from the spectator's left by a window. A lady and gentleman are seated at a table covered with a rich Turkey carpet. The lady holds in her right hand a spoon, with which she is about to help herself from a plate, near to which is an ewer. The gentleman is seated with his legs crossed playing the lute, while a serving woman on the left, dressed in a red jacket and white apron, is filling a long glass with wine. In the corner, on the right, another lady and gentleman are embracing. A dog is in the foreground. The apartment, which is richly furnished, is paved with marble. In the background stands a bedstead, whilst through an open door is seen a sunny terrace, some trees, and the sky. In the overdoor is a painting of Venus and Cupid. On the frieze is the signature, *P. de Hooge*.

On canvas, 23 $\frac{1}{4}$ in. h \times 26 $\frac{1}{2}$ in. w.



HOOGE (PIETER DE).

Hooge (*continued*).

No. 25. An Interior.

An interior with the moon shining through the window ; a man is sitting at a table with his back turned to spectator, occupied at work. Through the window may be seen a cottage. This picture appears to have been painted as an exhibition of the difficulty of the art of chiaroscuro under the aspect of night, lit up by the moon's reflections and other reflected lights.

On canvas, 28 in. h. × 33 in. w.

JANSSENS (VICTOR HONORIUS).

A Flemish painter, born at Brussels in 1664, and died there in 1739. Studied under an artist named Volders. He was appointed Court painter to the Duke of Alstein, and after four years' service went to Italy to study. At Rome he studied the works of the best masters and gained an immense reputation. After a residence in Rome of eleven years he returned to Brussels, where he achieved the greatest success. He excelled in history, sacred subjects, and representations of gallant assemblies of belles and beaux. Notwithstanding, he wrought with great facility and produced a large number of works of all kinds. His pictures (easel specimens particularly) are extremely rare and highly prized.

NOTE.—This set of five pictures is unique.

No. 8. Scene I. The Home Parting.

(One of a set of five, illustrating scenes from "The Prodigal Son.")

A composition of nineteen figures. On the right the family are assembled at the portico of the ancient home. The young prodigal, in the habiliments of a gallant chevalier, with hat in hand, is kissing a lady in the centre of the picture, whilst the other ladies and the old father are expressing concern at the departure.

On the left, an attendant, dressed in a red coat, is in waiting, mounted on a horse, and holding that of his master, a black page boy holding the reins. Three dogs in the foreground. The pavement is richly tessellated, while the landscape behind comprises a beautifully terraced garden, with figures promenading. A blue summer sky overhead completes the composition. Signed, *H. Janssens, fecit.*

On canvas, 23 in. w. × 19 in. h.



JANSSENS (VICTOR HONORIUS).

Janssens (*continued*).

No. 6. Scene II. The Debauch.

(*One of a set of five, illustrating scenes from "The Prodigal Son."*)

A composition of eighteen figures, eight of whom are seated or standing around a table which is provided with a sumptuous repast. Behind is a fountain surmounted with a cupid bestriding a dolphin, three musicians play upon the violin and gamba. On the right a page emerges, whilst a female attendant enters the portico.

On the left, a lady and gentleman dance to the music, upon the marble tessellated pavement are scattered cards, and a dog is standing. In the foreground, on left, a brazen vessel contains a wine bottle, with others standing on the floor. Signed, in the corner, *H. Janssens, fect.*

On canvas, 23 in. w. × 19 in. h.

No. 9. Scene III. The Tavern Riot.

(*One of a set of five, illustrating scenes from "The Prodigal Son."*)

A composition of twenty figures. Beneath a large ivy-clad porch is represented the unhappy termination of the riotous festivities in the preceding scene. The prodigal, but half-dressed, is being kicked out by his paramour, who is about to strike him with a pair of tongs, and her many associates follow in threatening attitudes. On the right a man plays upon the viol, a lady stands upon the steps dressed in white satin, and holds her little girl to her. On the left a chevalier starts forward to protect the victim from further violence, whilst another is being restrained by a friend from coming to the rescue with a dagger. Numerous buildings, trees, and an archway complete the background. Blue sky overhead. Signed, *H. Janssens, fect.*

On canvas, 23 in. w. × 19 in. h.

No. 5. Scene IV. The Swine Yard.

(*One of a set of five, illustrating scenes from "The Prodigal Son."*)

In a rustic landscape, in farm yard surroundings, the prodigal is depicted in a destitute and ragged condition, standing with folded hands, appealing heavenwards. On the left is a group of pigs, goats, and a cow, beneath a tree. On the right a wooden shed, in front of which is an ass and three goats. Herbage in foreground. Blue sky overhead.

Signed, *H. Janssens, fect.*

On canvas, 23 in. w. × 19 in. h.

Janssens (*continued*).

No. 4. Scene V. The Prodigal's Return.

(One of a set of five, illustrating scenes from "The Prodigal Son.")

A composition of twenty-four figures. The scene is another view of the same palace in Scene No. 1. In the foreground of the entrance portico the aged father stands upon the steps embracing the repentant son, who kneels before him half-naked, and in rags. Two gentlemen are in the act of enveloping him with a red mantle, while gathered around the scene are all the members of the family, exhibiting evident signs of joy.

Signed, *H. Janssens, fecit.*

On canvas, 23 in. w. × 19 in. h.



JANSSENS (VICTOR HONORIUS).

JARDIN (KAREL DU).

An eminent painter, born at Amsterdam in 1625, and was of the School of Berghem. He went to Italy, and returned to Holland, returning again to Italy, and died at Venice, 1678. Du Jardin was greatly influenced by the art of Paul Potter, and may be said to have formed quite an original style of his own, drawn from Berghem and Potter, but imbued with his own individuality. His technique is most masterly, and his works exhibit a philosophical and poetical impression of what he wished to depict. Refined colouring and a silvery clearness and atmosphere generally pervade his works. His small cabinet pictures are quite perfect models as works of art.

The picture in this collection is painted in his later period.

No. 18. Portrait of Guillaume le Taciturne.

In the foreground of an expansive landscape, the full-length dignified figure of Le Taciturne is seen standing, facing the spectator. He is dressed in a black velvet doublet, trunk hose, leather boots, and a brown mantle over left shoulder. In his right hand a bâton, his left resting on his side. Upon his head a black velvet hat, lined with sable, and broad silk sash round waist. Long hair imparts dignity to his austere countenance. By his side, on a slab of masonry, is a loaf of bread. On the right, mounted on a Flemish war horse, foreshortened with back to spectator, hat in hand, and face turned towards the General, is his *Aide-de-Camp* supposed to be the portrait of the artist himself. He is dressed in a grey doublet, hose, and shoes. In the distance a troop of mounted soldiers are seen galloping. The stormy sky is suggestive of the unsettled state of affairs. Signed, on left side, on bank near General's bâton, *K. du Jardin*.

On canvas, 41 in. h. × 34 in. w.

NOTE.—The subject is supposed to represent Guillaume le Taciturne receiving from his peasant A.D.C. the news that the Spaniards are defeated. They are seen retreating in background. The loaf of bread indicates the hard life passed by the Prince in his struggles for the liberty of his country.



JARDIN (KAREL DU).

KAUFFMAN (MARIA ANGELICA).

This accomplished paintress was born 1741, and died 1807. She achieved a remarkable career, and profited by a varied and distinguished instruction, both here and abroad, coming in contact in her professional capacity with the most learned and famous personages of the day, and patronised by the highest. She was a linguist and skilled in music. She enjoyed the friendship and guidance of Sir Joshua Reynolds. Angelica Kauffman's art may be summarily recognised as reaching a high place in decorative art, and as she invested her works in a sweet poetry and a high refinement, always leaning towards classicism, her art will always be esteemed, even though she did not tower into the magnificent and sublime.

No. 2. The Three Graces.

Three small half-length figures wearing Eastern costumes. The maiden on the left wears a red turban and a white robe and leans her head upon the lyre which she holds upon her knee. The one on the right, dressed in white head dress and pale green robe, is singing and holds an open book in her hand. The third, in the centre, also sings and looks towards the spectator.

On canvas, 17 in. w. \times 14 $\frac{1}{4}$ in. h.

KHUN (ISAAC, *Pupil of Hobbema*).

Not much information is forthcoming about this painter, but judging from the work he must have been a very able artist.

No. 31. Landscape, with Figures.

A delightful summer landscape, with a river running through it. The right bank is wooded, and the ruin of a castle surmounts the hill, embosomed in trees.

A cottage on the brink, and figures walking on path. In distance a church surrounded by trees, and blue hills rising behind. On left a man fishing. A summer sky, with floating clouds overhead.

On panel, 34 in. w. \times 23 $\frac{1}{2}$ in. h.

KNELLER (SIR GODFREY, BART.).

Born in Lübeck, 1646, and died at Twickenham and buried there, 1723. Studied at Amsterdam, received some instruction from the great Rembrandt. In 1674 came to England, introduced to Charles II., who, upon the death of Lely, appointed him State painter, an office which he held under five successive sovereigns. He painted all the eminent men and women of his day, and amassed a large fortune. His Kit-cat Club Portraits and the ten superb "Beauties" at Hampton Court Palace are famous. At his best Kneller almost rivals Vandyke, and for spirit and life probably no painter has surpassed this great master of portraiture.

The "Beauties" of Sir Godfrey Kneller at Hampton Court Palace are not to be confounded with those of Sir Peter Lely, also at Hampton Court.

No. 89. Portrait of a Lady of the Legh Family.

Small half-length, life size, slightly turned to the left, and looking at spectator. In Court dress of blue velvet and white undergarment, and old gold brocade sash in front.

On canvas, 30 in. h. x 25 in. w.

No. 90. Portrait of a Gentleman of the Legh Family.

Small half-length, life size, three-quarter view, turned to the right, looking at spectator, wearing a wig, and dressed in a green velvet doublet fastened by a silver ornament in front, and white scarf round neck.

On canvas, 30 in. h. x 25 in. w.

No. 92. Portrait of a Lady of the Legh Family.

Small half-length, life size, three-quarter view, looking at spectator. In Court dress of green velvet, and over-mantle of crimson silk and showing white frill of chemise.

On canvas, 30 in. h. x 25 in. w.

LELY (SIR PETER).

Lely was Dutch by family, but born at Soest, in Westphalia, in 1618. He was attracted to this country by the fame and success of his countrymen who had practised painting here from a very early period, and who may be said to have founded the English School. He accompanied William, Prince of Orange, to England in 1641, the year of Vandyke's death, whom he succeeded as Court painter. He painted what is supposed the last portrait of Charles I. Cromwell sat to him, and at the Restoration he became favourite Court painter to Charles II., painting him many times, and the beauty and wit of his Court and time. The famous series of "Beauties" at Hampton Court are a fair representation of his art, though probably the fine works in the Duke of Richmond and Gordon's collection at Goodwood, and some in other collections exceed these even in quality. Lely's art consists in breadth of execution, fine modelling, and pure and oftentimes charmingly delicate colouring, and a *débonnair* peculiarly his own which he imparted to all his sitters. Died 1680.

No. 88. Portrait of a Lady of the Legh Family.

Three-quarter length, turned a little to the right, looking at spectator, in a Court dress of light blue silk, a low cut white bodice, lilac shawl over right arm and held in front with the left hand, pearl necklace, pearl ear-rings and jewelled brooches at shoulders. A *giallo antico* curtain on right, a rock bank behind, and landscape in distance on left.

On canvas, 48 in. h. \times 39 $\frac{3}{4}$ in. w.



LELY (SIR PETER).

Lely (*continued*).

No. 85. Portrait of a Lady of the Legh Family.

Seated facing the spectator, in a low cut Court dress of golden brown silk. A blue mantle is fastened on her right shoulder setting in folds down behind, and rests upon her left knee : she holds in her left hand a rose. On the right, upon a fountain, composed of a cupid and a dolphin, she rests her left arm. On the spectator's left is a lamb, and in the distance a landscape background.

On canvas, 50 in. h. \times 40 $\frac{3}{4}$ in. w.

No. 132. Portrait of a Gentleman of the Legh Family.

Small half-length, life size, in a circle, three-quarter view, turned to left looking at spectator, wearing a wig. Lace scarf round neck, and a flowered brown velvet coat.

On canvas, 30 in. h. \times 25 in. w.

LESLIE (C. R., R.A.).

No. 73. Expectation.

Three-quarter length figure of a beautiful young lady is seen turned to the right, but archly looking at the spectator as she trips along with evident pleasure in anticipation of a surprise. She is dressed in a lavender silk dress, and her shoulders are enveloped in a lace shawl, which hangs down in front. The sunlight, striking upon her countenance and across her form, is very happy and effective. Poppies and other flowers are introduced *suggestivo* decoratively as a background.

On canvas, 34 $\frac{1}{2}$ in. h. \times 25 in. w.

LINGLEBACH (JOHANN OR JAN).

A Dutch painter of eminence, born at Frankfort-on-Maine in October, 1622. Went early to Holland, studied in Paris and visited Italy in 1644, remaining there six years. In 1650 returned to Germany and settled at Amsterdam, where he died in 1674. He was often employed to co-operate with Wynants, Verboon, and other painters, to insert figures in their works.

He generally painted such subjects as sea-ports, or open air assemblies engaged in conversation, lazzaroni, market places, etc., wherein he introduced figures of all nationalities. His pictures are painted with great spirit and beauty of colouring, and invested with a silvery grey atmosphere which conveys a charming idea of space and distance.

No. 16. Classical Landscape, with Figures.

In the foreground, on the right, is a statue of Victory, at the foot of which rest a group of peasants, on the left a woman holds a basket, and leads a child by the hand. In the middle distance is a forum, with a fountain playing beside it a statue of Minerva. In the distance a Roman villa, a coach, and numerous figures. The background is formed by hills, among the woods of which nestles another villa. In the left hand bottom corner is a thistle, and a portion of a truncated column, on which is inscribed the signature, *J. Linglebach*. Over all is a summer evening sky.

On canvas, 18 $\frac{1}{4}$ in. w. \times 15 $\frac{1}{4}$ in. h.

LIPPI (FRA FILIPPO).

Filippo Lippi, the son of a butcher of Florence, was born about 1400. He was left an orphan at eight years of age, and was committed to the care of the monks of the Carmelite Convent close to which his parents had lived. He was induced to take vows at the age of about fourteen. It is probable he became acquainted with Masolino and Masaccio, both of whom painted the famous Brancacci chapel. He may have become a pupil of Masaccio, for he executed several works there which were said to be greatly in his imitation. In 1431, Fra Filippo was permitted to leave the Convent in order, doubtless, that he might be free to practise his art. He soon after received commissions from Cosmo de Medici. It is said between 1453-4 some of his best panel pictures were executed. Died 1469.

Ruskin says of this painter—"His pictures are nobly religious work,—examples of the most perfect unison of religious myth with faithful realism of human nature yet produced in this world."

No. 42. Virgin and Child, with two Angels adoring.

On the right, upon the flowered ground, the Virgin, dressed in a deep blue mantle, edged with gold, is kneeling, represented in three-quarter view in the attitude of prayer, facing the Infant Christ, who lies nude upon his back before her upon a pillow. Behind the Child, on the left, are two angels with golden wings holding lilies. The traditional stable is on the right, with the ox and ass peeping out. On right some rocks, and the background is a hilly and wooded landscape, with a warm summer sky.

On a tondo panel, $33\frac{3}{4}$ in. diameter.

Fra Filippo Lippi



LIPPI (FRA FILIPPO)

LONGHI (LUCA).

This painter was born at Ravenna in 1507, and died in 1580. His compositions are marked by a richness and harmony of colouring, and gracefulness of form. He was considered a very able painter, and was much employed by the churches.

No. 63. St. Catherine of Alexandria.

Small size less than life, three-quarter figure, of the youthful saint in ecstatic devotion. She wears a blueish-grey robe, over which is a red mantle. Left hand on her breast, and holding a palm branch in right, resting it upon the wheel of her martyrdom. A green curtain on right, and through an opening on left is seen a bit of mountainous landscape and bright sky.

On canvas, $25\frac{1}{2}$ in. h. \times $19\frac{1}{2}$ in. w.

LUINI (BERNARDINO).

The son of Giovanni Lutero, called Luini, from his birthplace on the Lago Maggiore. Ruskin says of him, that, "Perhaps he is the best central type of the highly-trained Italian painter, being alone in uniting consummate art power with untainted simplicity of religious imagination." Understand these words thoroughly, then we shall have some idea of the greatness of this supreme master. The particulars of his life are little known at present, and many of his immaculate works are given to other painters, through the limited knowledge of his art generally. Imitations of Leonardo da Vinci and School pictures are generally given to him by the unlearned. But, as a matter of fact, Luini towered high above, not only his contemporaries, but all the Italian painters in those lofty regions of the mind and that eloquence of the soul which alone can create the grand and the sublime in art. It is only of late that the pre-eminence of this great painter has been done justice to, and this chiefly by the late Signor Morelli and our own Ruskin. Born between 1460 and 1470, died after 1533.

No. 56. Marriage of Saint Catherine.

The Virgin, dressed in a red robe, with a bluish mantle over her head and shoulder, with sleeves of the same material, stands facing the spectator, and holds the Infant Saviour as he stands nude upon a parapet in the act of placing the ring upon St. Catherine's finger. The latter saint is standing on the left in profile with her hand extended to receive the ring. She wears a beautiful green dress, with front and sleeves of cloth of gold tissue, a gold crown upon her head lined with red silk. Her left hand rests upon the traditional wheel. A book lies open before her. Green curtains on either side, and a dark background.

On panel, 23 in. h. \times 20 $\frac{1}{2}$ in. w.

NOTE.—Admitted by Dr. Waagen, in his "Art Treasures of Great Britain," to be a fine and genuine work.



LUINI (BERNARDINO).

MANTEGNA (ANDREA).

Born in Vicenza, 1431. The greatest master of the Paduan School, and originally a shepherd boy, but was early taken under the advantageous roof of the great master and art teacher, Francesco Squarcione, who adopted him as his son. He acquired great knowledge through many sources, and, being gifted, he became an accomplished master. His works are a marvel for precision of drawing and chiaroscuro, and his compositions are severely classical and always learned. He painted chiefly in tempera and fresco. He was one of the earliest masters who impressed his works with vitality and thought, and there is always to be observed a deep, gloomy, pensive, almost melancholy, sentiment emanating from a highly philosophical and poetical nature. Mantegna's grand collection of works of art is famous to this day. Died 1506.

No. 66. Four of the Apostles.

Painted in tempera on panel.

No. 67. Four of the Apostles.

Painted in tempera on panel.

NOTE.—It was supposed that these heads of Saints were by Carlo Crivelli, but they exhibit more evidence of Mantegna's art, which, however, being contemporary was not altogether dissimilar. The remaining four heads are missing.

MARATTI (CARLO).

An eminent painter, born at Camurano, Ancona, in 1625. Studied under Andrea Sacchi, and became one of the most successful masters of his time. The expression of his heads is sweet and amiable, and his compositions are magnificent and rich in colouring. He died at Rome, 1713.

No. 17. Of Miniatures. The Madonna in Ecstasy.

On metal, $4\frac{3}{4}$ in. h. \times $3\frac{3}{4}$ in. w.

METSU (GABRIEL).

This superb painter was born at Leyden in 1630. It is not known by whom he was instructed, but he appears to have made the works of Gerard Terberg and other masters of this School the models of his emulation. At an early period of his life he was established at Amsterdam, and his works were held in the highest estimation. He painted domestic subjects and conversations, and every kind of genre, and perfected his art in this direction to the very highest. His drawing, impasto, refined colouring, expression, and exquisite sense of aerial effect, and the great taste in the composition of his figures render his pictures perfect models, which are all equally that of the consummate master. Buried 1667.

No. 22. The Music Party.

In the centre of a chamber, a lady and two gentlemen are seated round a table in the centre, covered with a rich Turkey carpet. The gentleman, on the spectator's left, is talking to the lady and holds in his hands a flute. On the right, the lady (who is sitting on the other gentleman's knee, and who is probably the artist himself) holds a music book in her hands, whilst behind a servant is placing a plate of fruit upon the table. The lady is dressed in a mauve blouse and a richly embroidered yellow satin skirt, with a white kerchief over her shoulders. Her husband (as we presume) wears a black cap with a white feather in it, and is looking at the spectator. The floor is tiled, and a map hangs on the wall. On the left a green curtain hangs over an open window. On the right is a large doorway, upon the frieze of which is the signature, *G. Metsu, f*, 1669.

On canvas, 29½ in. h. × 25½ in. w.

See p. 101. Notes on p. 101. p. 101. 523/731



METSU (GABRIEL).

MIERIS (FRANZ VAN, *Senior*).

Was born at Leyden, 1635. His father was a goldsmith, and a cutter of precious stones, and Franz was one of a family of twenty-three. He studied, among others, under Gerard Dow, whose inimitable works he not only emulated, but closely vied with, for his works are wonderful for finish, touch, and clearness and beauty of colour, notwithstanding which, a breadth and sense of ærial effect marks his pictures, which are generally of a small cabinet size. He died 1681.

No. 10. Interior of a Guardroom.

In the centre, an officer is seated leaning his arm upon a table, holding a pipe in his hand. He is listening to a spy on the left, who, with a cudgel in his hand, is eagerly retailing some urgent information. In the background, through an archway, is seen a group of soldiers playing cards. On the right is a drum and a halberd hanging on the wall. The officer is sumptuously arrayed in a rich brown brocaded doublet, lined with red velvet, a half-suit of armour, a red sash, and a rich scarf round his neck, grey knickerbockers, and red stockings. On the table before him is a water jug, a paper of tobacco, a glass of beer, and on his head a slouched red velvet hat with feathers.

On oak panel, 11 $\frac{1}{4}$ in. h. \times 8 $\frac{3}{4}$ in. w.



MIERIS (FRANZ VAN).

MURILLO (SCHOOL OF).

No. 156. The Virgin and Child and Saint Elizabeth.

Three-quarter length figure of the Virgin, turned to the right, and holding the Infant upon her knees. St. Elizabeth stands behind in adoration.

On canvas, $42\frac{1}{2}$ in. h. \times $29\frac{3}{4}$ in. w.

NEER (AART VAN DER).

Van der Neer was born at Amsterdam in 1603, lived, worked, and died there destitute in 1677, though his works have ever increased in value since his deplorable end. He was the compatriot, contemporary, and friend of the great Cuyp, who painted sometimes in conjunction with him in evidence of their mutual goodwill and respect. It is said the pictures he left behind him were valued at only three florins apiece; but now they fetch as many thousand pounds sterling. Like Cuyp, he was unappreciated by his own countrymen in his time.

Though his ideal and aim of art was similar to that of Cuyp, and their method of painting not very dissimilar, he is more renowned for his moonlight and evening effects after sunset. He painted other subjects, and, in fact, was a most versatile painter. His winter pieces are extremely fine and very scarce. Breadth of handling, a happy and spontaneous composition and grasp of chiaroscuro, show the wonderful power the painter must have had in retaining these effects in his mind. His colouring is exceedingly clear, and his works show the thorough mastery of the difficult technique by which he was able to suffuse his charming pictures with a rich, golden tone and refreshing atmosphere, producing a sense of tranquillity and restfulness.

No. 17. Landscape and River Scene, after Sunset.

In the twilight of a glorious summer evening, the scene depicted is an expanse of landscape with a river running through, and fading away into the far distance, with numerous fishing craft. On the thickly wooded bank of either side are several cottages and figures. In the middle distance, a fishing boat is moored to the side of the bank, close by are two men in a smaller boat, and two cows, standing in the water. In the foreground, two fishermen are mending their nets, a dead tree standing out of the water. Three cows are on the right, some lobster pots, a fallen tree and brushwood in the centre, and here and there some broken fencing completes this peaceful scene. A fine rich tone pervades the whole. Signed with monogram.

On canvas, $36\frac{1}{2}$ in. w \times $24\frac{1}{4}$ in. h.



NEER (AART VAN DER).

PACHIAROTTO (JACOPO).

A Siennese painter. Born 1474, died about 1540. It is not known under whom he first studied, but he took as models many of the foremost painters of the Italian School, and became only second to Razzi himself, whom he greatly resembled in the aim of his art.

No. 69. Holy Family and St. John.

The Virgin is seated in the centre nursing the Infant Christ upon her lap, holding him with one hand, while she holds the little St. John with the other, behind St. Joseph and St. Elizabeth.

On elliptical panel, 27 in. h. × 20 in. w.

NOTE.—This picture is very much like the work of the great Francia.

PALMA (JACOPO, *called* IL VECCHIO).

Born at Serinalta, near Bergamo, in 1480, and died in Venice, 1528. One of the foremost masters of the great Venetian School. Contemporary, friend, and emulator of Titian and Giorgione. Studied, like them, under Giovanni Bellini. In his works may be seen combined the refinement and beauty of colour which characterise the best works of the Venetian School. The fair women of this master are a phase of ideal loveliness that has never been surpassed.

No. 61. Christ at the Colum.

The half-length, rather less than life-size, figure of Christ is shown in the full front view, but slightly turned to the left and standing at the Colum, with his arms bound behind, stripped to the waist and girt by a white cloth. On the right the Donor, probably a rich Venetian patrician, is seen in profile supplicating. Dark landscape background.

On panel, $30\frac{1}{2}$ in. h. \times $22\frac{3}{4}$ in. w.



PALMA, VECCHIO (JACOPO).

PORDONONE (GIOVANNI ANTONIO, *called IL*).

Called Pordonone from the place of his birth, a small town in the Friuli, where he was born, 1483. His family name was Licinio. He is supposed to have been a fellow-student of Titian, under Bellini. Lanzi adopts the opinion of Ridolfi that he studied under Pellegrino di San Daniello at Udine, and subsequently under Giorgione at Venice, whose manner he adopted, modified by the bias of his own genius. He died at Mantua in 1539, suspected of having been poisoned by rivals. Great success attended his labours wherever he went, and he was considered a rival of even Titian himself. Considerable confusion has arisen in identifying this master's works, those in our National Gallery being discarded. His works are also confused with those of his relation of the same name.

No. 57. The Taking Down from the Cross.

Evening effect. In the foreground of a mountainous landscape, by the side of a hill on left, upon which are trees the three Marys surround the dead Christ. Overcome with grief, the Virgin has fainted in the arms of Mary of Bethany, while Mary Magdalene supports the dead body. The Saviour rests upon a white cloth, with the crown of thorns and nails by his side.

Standing in front of the group, on right, an ecclesiastic kneels praying, while an old Bishop with mitre stands by the side. The Cross is seen behind group on left.

On thick copper, 17½ in. h. × 13¼ in. w.

POTTER (PAUL).

This eminent painter was born at Enkhuysen in 1625. First instructed by his father, he established himself at The Hague, where his works were in great demand. Potter was one of the greatest landscape and animal painters of the Dutch School, and his best pictures are powerfully drawn and with regard to the greatest minutiae of detail, refinement of colour, and imbued with poetry and philosophy in his interpretation of nature. He was particularly successful in the effect of atmosphere, and when the landscape is bathed in sunshine, the sense of warmth and happy enjoyment in his figures and animals is such as to carry the beholder away to the delightful reality. His pictures are usually, as in this case, of small cabinet size. He died in 1654.

No. 15. A Cat and a Dog, in a Landscape.

In the foreground of a landscape, a brown and white dog and a black and white cat are standing at bay. On the left in the middle distance a thatched brick barn in ruins, by the side of which, and in the middle of the picture, is an old oak tree and two small ones, with some dead stumps and a rustic fence in front of the barn. In the distance, on the right, is seen a hilly landscape, with a castle.

A soft evening effect pervades the picture.

Signed in left-hand corner of wooden fence in front of barn, *Paulus Potter f: 1652*.

On panel, 19 $\frac{3}{8}$ in. h. \times 15 $\frac{3}{8}$ in. w.

NOTE.—This picture was engraved by Bartsch, and was bought from the cabinet of Count de Fries, at Vienna.

Th. J. van der



POTTER (PAUL).

POUSSIN (NICOLAS).

French painter. Born in Normandy, 1594, and died in Rome, 1665. He early went to Rome, as was the wont of the painters of his time, and lived and died there. He studied and embraced classic art, which was then affected, and which inaugurated the decline of the great period of painting in Italy, which may be said to have terminated in Salvator Rosa and Tiepolo and a few others of this period. Nicolas Poussin is most appropriately classed amongst the best of the decorative painters.

No. 71. Classical Subject.

A group of four figures in a landscape. On the right, a female is seen standing, while a male figure stands beside looking at her, and on the left two other figures, one of whom points to a Greek inscription on the stone wall, which is not clearly discernible.

On canvas, 29½ in. h. × 38½ in. w.

RAEBURN (SIR HENRY).

Born at Stockbridge, near Edinburgh, 1756. First instructed by David Martin, portrait painter. Having married advantageously at the age of 22, he repaired to London and, by the advice of Reynolds, went to Rome, where, after two years' residence, he returned to Edinburgh, and took the lead in his profession. Became a member of the Royal Academy, and received Knighthood from George IV. on his visit to Scotland. He died in 1823.

Great simplicity and breadth of handling and a distinguished air mark this painter's portraits, which are mostly to be found in Scotland.

No. 103. Portrait of George John Legh.

Small half-length, life-size, sitting, turned to the left, and looking at spectator. His hands folded before him. He wears a dark marone coat, a wig, white cravat, and wristbands.

A curtain drawn aside reveals the sky beyond the column at the side.

On canvas, 36 in. h. × 27 in. w.

No. 102. Portrait of Mary, wife of George John Legh, daughter of T. Ireland Blackburne, of Hale, Lancashire.

Companion portrait to the above. Small half-length, life-size, sitting, turned to the left, and looking at spectator. Dressed in white low cut dress, resting left arm on side of a covered seat, right arm in lap.

Through the background of foliage is a glimpse of blue sky.

On canvas, 36 in. h. × 27 in. w.

NOTE.—The above two portraits are painted on the same (twilled) canvas and are exactly the same size, and by the same painter (of which fact the writer is confident). It was supposed that the lady was by Lawrence, and the gentleman by Romney, but this is evidently a mistake.

RAPHAEL (RAFFAELLO SANZIO).

Son of Giovanni Santi, painter and poet, was born at Urbino, in 1483. First studied under Pietro Perugino became his assistant, and came in contact with Timoteo della Vite, Lo Spagna, and Pinturicchio. After perfecting himself as far as possible in this School, he went to Florence, where he made serious studies, and acquired a sounder knowledge of perspective from Fra Bartolomeo, considerably modifying his style when he returned to Rome. He received through his compatriot and friend, Bramante, the architect of St. Peter, who was in favour with Pope Julius II., an introduction to that Pope, who commissioned Raphael to paint and decorate the loggia of the Vatican, which he did to his satisfaction and world-wide fame. The history of this illustrious and celebrated painter is too important to be dealt with in the space of a catalogue like the present, but it may be briefly stated that he was supreme in art for composition and design, and such was the fame and success of this great man that he received the highest honours from the Popes under whom he laboured, and was created Cardinal, and lived in a princely manner. Died 1520.

No. 55. Portrait of Pope Julius II.

Life size. In an elliptical painted frame, on square panel, imitating rich Sienna marble. The Pope is represented head and bust. He is turned to the spectator's right, and looking in that direction with a contemplative expression. He wears a carmine velvet skull cap and robe, lined with ermine.

The background is dark green. Inscribed at top, *IVLIVS II. PONT. MAX.*

Painted in oil, on pine panel, $23\frac{3}{8}$ in. h. \times $16\frac{3}{8}$ in. w.

NOTE.—This is the same head and same view as the portrait (three quarter length) in the National Gallery (admittedly a copy, and on canvas, too), of which Passavant mentions nine similar. He also mentions three portraits of the head only and judging from the extraordinary qualities of this superb work, which leave no possible doubt of its being contemporary, it may be safely considered *the* original painting.

Giuliano della Rovere, born 1451. Elected Nov. 1st, 1503. Authorised marriage of Henry VIII. with Catherine, of Arragon, Dec., 1503. Aimed at raising the Temporal Power; founded the New St. Peter's, 18th April, 1506. Joined the Emperor and the Kings of France and Arragon in the league of Cambrai against Venice, December, 1508. With Venice against France, 1510. Commanded his troops at the siege of Mirandola, January, 1511. Convoked a general council at Rome, 18th July, 1511. Excommunicated Louis XII. of France, 21st July, 1512. Died 21st February, 1513. Vasari specially refers to the fact of Pope Julius commissioning Raphael to paint his portrait.



RAPHAEL (SANZIO).

Raphael (*continued*).

No. 45. The Virgin and Child.

Seated in the centre, the Virgin faces the spectator. She wears a red robe, and a dark blue mantle, with green lining, over her head, shoulders, and knees. Upon her left knee is seated the Infant Saviour, nude whom she holds with both hands. In the right she holds a bird, a string attached to which is held by the Child.

The mantle is dotted all over with gold, with a star on shoulder and a rich border. On the hem of the bodice, across the breast, is a dark band with gold letters forming the signature. Nimbuses surround both heads. Dark background, with gold arabesque design.

On thick panel, $21\frac{1}{2}$ in. h. \times $14\frac{1}{2}$ in. w.

NOTE.—This is one of the pictures Dr. Waagen refers to in his notes, admittedly not made in the presence of the pictures. He attributes the work to a contemporary, but in the presence of such chaste drawing and sweet grace and pure colour, supported by the unquestionable genuineness of the signature, similar to other signatures on other pictures, the conclusion may be safely come to that this is unmistakably the genuine and exquisite, though early, work of the immortal Raphael.



RAPHAEL (SANZIO).

(SCHOOL OF RAPHAEL).

No. 40. The Holy Family.

The Virgin, who wears a red robe and a blue mantle, is kneeling upon the ground, and holds the Infant Jesus, who bestrides a lamb, while St. Joseph stands by, resting upon his staff contemplating. Mountainous background, with buildings and castle in landscape.

On panel, $12\frac{1}{2}$ in. h \times $10\frac{1}{4}$ in. w.

No. 76. The Madonna, Infant Christ, and St. John.

The Virgin is seated on a bench under an arcade, on her lap is the Divine Infant, who has just received a pink from the left hand of the youthful Baptist, who in his right holds a cross made of reeds. A hilly country, with portions of a town, in the background. Figures half-length.

On panel, $10\frac{1}{2}$ in. h. \times $8\frac{1}{4}$ in. w.

NOTE.—Identical with the little work (but smaller) in the National Gallery known as the Cavagh Raphael.

No. 70. Portrait of Raphael.

A very late copy of the well-known portrait. Bust, life-size, looking at spectator, wearing a black cap and dark green gown. Long hair.

On panel, $25\frac{1}{2}$ in. h. \times 18 in. w.

RAZZI (GIOVANNI ANTONIO CAVALIERE, *called IL SODOMA*).

Born at Vercelli, in the Piedmontese, in 1477. He afterwards settled at Sienna, and became naturalised. Studied under Giacomo della Fonte, but formed his style on that of Leonardo and other masters, creating one peculiarly his own. His treatment of the chiaroscuro and the deep expression and thought which he imparted to his works place him in a very high position among the great poet painters of Italy. His colouring is rich and controlled by a masterly appreciation of contrast. In his pictures there is always to be observed a sweet melancholy and imagination, pervading the whole subject, and which mark the best works of the greatest masters of Italy. In his later life he encountered much misfortune, and it is said he was reduced to poverty. Died 1549.

No. 68. The Holy Family and St. John.

The Madonna is seated on the ground, wearing a red robe and headdress, with a blue mantle over shoulders and across her knees, the Infant Saviour reclining at her feet asleep. On the left, the figure of St. Elizabeth, with a white headdress, and dressed in a red robe with an ochre-coloured mantle over shoulders, nursing the infant St. John, is speaking to the Virgin. On the right, St. Joseph is seen looking over the shoulder of the Virgin, leaning upon a staff. Behind is seen a fair landscape, with a castle.

On a tondo panel, 43 in. diameter.

REMBRANDT (VAN RYN OR RHYN).

Rembrandt was the greatest master of the Dutch School. He was born in 1607. Studied first under Swanenburch, with whom he remained three years; also studied under Pieter Lastman. He laboured indefatigably in studying chiaroscuro, and painting heads from life, until he gradually attained reputation and practice as a portrait painter. His passion for works of art and curios led him into difficulties.

Rembrandt merged through various phases of art, until his last works are not to be identified with his earlier ones as being by the same hand. His early work was careful and precise, cool in colour, and highly finished. He gradually became freer in handling, richer in conception, and infused poetic mystery and magic into his light and shade, combined with a full richness of colouring, obtained by an intuitive and instinctive subtlety in the use of glazing, in the practice of which he rivalled even Titian, though somewhat differently. His paintings are the very ideal of realism, and strike the beholder from their power of mind and spirit-quality. In his later work especially, all cognisance of the material is dispelled. His works are pervaded with one luscious glow of warm, sunny light, interfused with a magic and mystery, dancing as it were in sunbeams, the deepest shadows being lit up with reflections. Contrast was his great counterpoise, and he was absolutely master of chiaroscuro and technique. He died in 1669.

No. 28. Rembrandt in his Studio.

Seated at his easel, in his bare boarded studio, on a wooden seat, before a picture, and wearing a dark purple gown and black cap, the great painter, as a young man, is looking at the spectator; before him, in the foreground, are his boasted antiques (which he said were all that were necessary for an artist), namely, an old helmet with a feather, a piece of old armour, and a herald's trumpet, an open book &c.; and in an oak chest behind the easel, the lid of which is open, is seen a profusion of brazen vessels; a gold chain and order hangs over the front, some jewels and a quantity of coins and plate, together with a rich silk crimson hanging. A door in the rear, on the right; on the left, some canvases lean against the wall, on which hang two cartoons, the one on the right representing the head of a warrior, and that on the left that of an old woman.

On panel, $26\frac{1}{8}$ in. h. \times $20\frac{1}{8}$ in. w.

NOTE.—This finely preserved picture is very interesting, not only on account of its being an early work of the artist, but also because it is a portrait of himself at a very early age, certainly under 20. The high finish and precision of touch are greatly in contrast to the breadth, daring, mastery, and mystery of handling which characterise his later works.



REMBRANDT (VAN RYN).

Rembrandt (*continued*).

No. 24. Portrait of an Old Man.

Bust, smaller than life, turned alertly, looking to right. He wears a fur cap, with a gold rimmed ornament round band. Around his neck a piece of armour, above which shows white collar.

An early work, manifesting care and breadth in the modelling of the flesh and a striking chiaroscuro.

On canvas, $15\frac{1}{2}$ in. h. \times $12\frac{3}{4}$ in. w.

NOTE.—Engraved.



REMBRANDT (VAN RYN).

Rembrandt (*continued*).

No. 26. Portrait of an Old Lady.

Probably wife of the preceding. Pendant portrait.

Bust smaller than life, turned to the right and looking at spectator. She wears a white kerchief over her head and hair, with a brown crespine.

Wearing a white collar, and dressed in a black robe, lined with a collar of brown fur.

On canvas, $15\frac{1}{2}$ in. h. \times $12\frac{3}{4}$ in. w.



REMBRANDT (VAN RYN).

RICHARDSON (JONATHAN).

A portrait painter, who painted most of the learned and wits of his day. He is chiefly known on account of his literary works, and Pope was one of his friends, whose portrait, too, he painted. Born 1665, died 1745.*

No. 126. Portrait of a Lady of the Legh Family.

Life-size, small half-length, turned to the left, and looking at spectator. She is dressed in a blue silk bodice with a crimson mantle over her shoulders, and a flower in hair.

On canvas, 30 in. w. × 25 in. h.

* This portrait of Pope is at Lord Orford's.

ROBERSON (MRS.).

No. 78. Portrait of Mrs George Cornwall Legh (*née Louisa Charlotte Taylor*).

Full-length life-size, seated upon a couch, turned to the three-quarter view, and facing the spectator. Dressed in a black silk velvet costume, with large sleeves, with white lace under sleeves and collar. She rests her hand upon a table, upon which lies an open music book, some roses and other flowers in a vase. Her feet rest upon a cushion, and leaning against the table is her guitar.

On canvas, 93 in. h. × 60 in. w.

ROMANO, GIULIO (GIULIO PIPPI, *called*).

Born at Rome, 1492, died 1546, became Raphael's favourite pupil, and was his chief assistant. Giulio may be considered rather as a learned and versatile painter than an original one, as, at his best, he but imitates Raphael. He carried out some of the great works of Raphael from his designs. He was architect as well as painter, and was much employed by the great Duke of Mantua.

No. 77. Christ Stilling the Waters.

Standing upon the waters, on the right, the full-length figure of the Saviour, habited in the seamless robe of red, is seen almost in profile; with raised hand he chides Peter, who is sinking in the water, fearfully appealing to Him to save Him.

In the middle distance is seen a boat containing ten of the Disciples, showing signs of the greatest distress. The effect of the sun setting behind the mountains is seen in the background, and tells with poetic effect.

On canvas, 99 in. h. x 72 in. w.

NOTE.—This picture was formerly in the Church of St. Peter, at San Benedetto, near Mantua.



ROMANO (GIULIO).

Romano (*continued*).

No. 41. The Goddess Fortuna.

Fortuna is represented as a beautiful winged female travelling through space seated on a wheel. A rich crimson drapery flowing with the wind envelops her lower limbs. With her left hand she casts forth caltrops or, may be, stars, emblematical of the ills which beset the path of the unfortunate. Her right hand relinquishes a myrtle wreath, a crown, and a sceptre.

On fine canvas, stretched on panel, 29 in. h. × 23 in. w.

NOTE.—This picture is said to be engraved as the design of Michael Angelo, but there is no doubt that it is by Romano.



ROMANO (GIULIO).

ROSA (SALVATOR).

This great painter was born at Naples, in 1615, and, among others, studied under Giuseppe Ribera, under whom he worked until he was twenty years of age, when he accompanied that master to Rome. Here he met with considerable success, and was patronised by many influential persons.

Salvator Rosa possessed remarkable genius, which exhibited itself rather in the tragic side of life and nature, probably inspired from the surroundings of his native place and the wild inhabitants of the interior. He was a poet, and altogether a romantic character, delighting in the gloomy and the terrible aspect of nature and life, and it is said he said of himself he was "a despiser of wealth and death." He seems to have had a natural scorn for general worldliness, as may be easily imagined from the gigantic strength and force of his works, in which there is always to be found a splendid breadth of handling, richness of colouring, and gloomy pathos suited to the scenes he depicted. Salvator died 1673.

No. 37. Landscape, with Figures and Cattle.

A rocky landscape, with numerous trees and fantastic trunks in the foreground. On the left, a tower, church, and numerous buildings. A woman riding upon an ass, followed by a man and other figures, traversing the path which winds forward towards the spectator.

In the middle distance, near the centre of the picture, a large boulder impedes the rushing stream in its downward course, causing a delightful cascade, which forms the centre or key-note of this beautifully romantic spot, as it were forming an accompaniment in music to the general poetry of the tranquil scene. Two stags dart out of the thicket on the right.

In the foreground, three men, having dragged the stream, are occupied in disposing of their finny spoil, while an ass is grazing near-by.

The distance is bounded in the horizon by a range of blue hills, while, overhead, heaven's canopy of joyous golden clouds rolls on in majestic silence.

On canvas, 42 in. h. × 64 in. w.

No. 59. A Landscape, with Figures and Cattle.

A finely finished cabinet specimen, representing a landscape with thickly foliated trees on either side, with rocks behind; in distance, blue hills and sky. In the foreground, by a river which is fed by a cascade, some cattle are drinking, attended by a man on horseback.

On canvas, 19 in. h. × 16 in. w.

(SCHOOL OF ROSA).

No. 151. The Departure for the Battle.

A composition of many figures, in a landscape, with river, in the style of Salvator Rosa.

On canvas, 49 in. h. × 32 in. w.

RUBENS (SIR PETER PAUL).

Born at Siegen, Westphalia, in 1577. He early was afforded the opportunity of studying painting under Otto Van Veen, with whom he stayed for four years, after which he went to Italy, and took service with the Duke of Mantua, spending much time in Venice and Rome copying from the best Masters for the Duke. He went to Paris in 1620, in the employ of Maria de Medici, and there received the commission for the series of paintings commemorating the Marriage of Henry IV. with that princess, and now in the Louvre. He came to England on a mission of Embassy to Charles I., who Knighted him, and gave him rooms at Whitehall, and prevailed upon him to sojourn in this country, which he did, and painted a large number of important works and portraits. Among others he painted the grand ceiling in Inigo Jones' Banqueting Hall, opposite the Horse Guards, and it is a part of this grand composition that the picture in this collection is the project of. It is, however, a complete painting in itself, and contains 19 figures, and is highly finished. Rubens returned to Antwerp and died 1640.

Rubens' art may be briefly summed up as embodying and expressing the magnificence and sumptuous splendour with which he was customarily surrounded in Courts and palaces. He painted everything, and is particularly happy in his exuberant and masterly compositions, which are coloured and handled in his best works with a power in treatment never excelled.

Prolific and indefatigable in the production of works, he must always be considered as one of the greatest masters of the principles of decoration.

No. 83. Project for a Portion of the Grand Ceiling in Inigo Jones' famous Banqueting Hall, Whitehall.

Composition of 19 figures of angelini and cupids, less than life-size. Some have wings. They are all in motion, moving and disporting themselves gleefully upon the clouds. The central cupid bestrides a lion, while another is riding away upon a lioness. Every imaginable position of the figure is shown, and a vast knowledge of foreshortening and difficult drawing is displayed. This grand work is exuberant with life and joy, the colouring rich, and altogether representative of Rubens' happiest conception and decorative abilities.

On canvas, 6 ft. 10 in. w. × 4 ft. h.

General List of the Works of Sir Peter Paul Rubens, 21 Mar 1925/26 15" 10 1/2"
1925/26 1925/26 1925/26 1925/26



RUBENS (SIR PETER PAUL).

SANTI (GIOVANNI).

He was the father of the great Raphael, whose pre-eminence completely overshadowed him. Giovanni Santi was, however, a good painter of the old school, and his works possess considerable interest and merit, the colouring being pleasing, transparent, and bright. He adhered to the old method of painting in tempera, of which the present picture is an example. It must always be understood that an artist in Italy who is brought up to painting as a profession, though he may not have sufficient talent to rise to eminence, is certain to be thoroughly trained in all the procedure of art practice in its very widest sense. Art training in Italy is an hereditary national institution, and nowhere is the practice so well understood in all its branches, even to the present day. Born 1435, died 1494.

No. 39. The Virgin Adoring the Infant Christ.

On the right, the Virgin is kneeling in the foreground, adoring the Infant Saviour, who is lying on the ground before her. She wears a red robe and a heavy blue mantle trimmed with gold. White head-dress and a gold nimbus. The scene is represented in the ruins of a building, in the background the traditional ox and ass, and beyond the walls a glimpse is obtained of the landscape. Blue sky beyond.

In tempera, on panel, arched top, 26 in. h. x 16 $\frac{1}{4}$ in. w.

C. Lapina del Sarto. 1540/1541
in Florence 1948

SARTO (ANDREA DEL).

His proper name was Andrea d' Agnolo, or Vanucchi, but he was called del Sarto because his father was a tailor. He was born at Florence, 1486, and became the pupil of Piero de Cosimo. He was drawn to Michael Angelo on seeing his grand works. He made a great reputation in Florence, and was invited by Francis I. to France. He arrived in Paris 1518, and was well received by the King, who subsequently entrusted him with a sum of money to return to Italy to purchase works of art. The misery of his married life was the complete ruin of this great man, who died of the plague, aged 45, in 1531. His design is most masterly and his painting combines the best qualities in modelling, colour, composition, and expression, in which latter there is always to be observed a depth of thought and a profoundly sympathetic sentiment exhaling spiritual yearning and commune, while as an artist he is to be considered essentially monumental and decorative.

No. 81. Abraham Sacrificing Isaac.

In a landscape beneath a tree the life-size figure of Abraham is seen standing, clothed in a red mantle, with brown sleeves. He holds a knife in his hand about to kill his son, whom he is holding bound by the arms, and who is stripped of his clothes, which are on the ground beside him. He stands with one knee bent on the altar of stone. Isaac faces the spectator. In the upper part of the picture an angel is seen descending announcing the remission of the command.

On the left is seen the ram that is to be offered in sacrifice instead. On the right the figures of two men, one sitting and the other lying, a pig lying on the ground, and an ass. The two last named are but in outline. In the distance a castle surrounded by hills. The sky suggests dawn of day.

On heavy panel, 71 in. h. x 55 in. w.

NOTE.—This picture is called at Florence The Tordanari, having been in the collection of that name.

C. 18, 2



SARTO (ANDREA DEL).

STEEN (JAN).

This most eminent Dutch painter was born at Leyden, 1626. Studied first under Nicholas Knupfer, at Utrecht ; after at The Hague with Jan Van Goyen, whose daughter he married in 1649. He was also influenced by Franz Hals and by the inimitable Adrian Van Ostade. No painter has depicted the height of merriment, the exuberance of rollicking fun, and the expression of all phases of life more naturally and with more telling effect than this great master. Supreme in the management of the difficult technicalities of his art, he was a complete master of the higher branches of painting, and his rich and great clearness of colouring and facility of touch, and knowledge of the aerial perspective and sense of atmosphere, surpass all other exponents of the School, if we except perhaps Rembrandt. Jan Steen lived among the boors and knew their ways and lives, and has faithfully transmitted these, through his art, to posterity. Died 1679.

No. 19. The Love-Sick Lady.

Interior of a room, with a plain boarded floor, in which are six figures. A young lady is seated near a bedstead, in an arm-chair, resting one foot (the slipper of which lies on the ground) upon a foot warmer. An old woman is pouring out medicine, standing at the table, which is covered with a Turkey carpet ; the doctor writes a prescription. A boy holds a bottle in a questioning attitude. A servant is leaving the apartment and confronts a gentleman, who is entering with his hat and cloak on, and has evidently just arrived. On the table is a green cloth and a ewer. On the left of the picture, in the foreground, is a chest, with a plate and half a lemon upon it. Beneath this chest is the signature. Over the door is a figure of Cupid, with a bow and arrow, between which and the bed hangs a picture of a mythological love subject. In the foreground, on the right, an earthenware vessel with burning embers, and a paper which has just dropped out of the lady's hand, with an inscription in Dutch upon it.

On panel 22 in. h. \times 16 $\frac{3}{4}$ in. w.

Signed, *J. Steen*.

NOTE.—This picture is mentioned in the supplement to "Smith's Catalogue Raisonné," Page 476, No. 7, with the above title, and is the picture purchased from Mons. Noe, as per memoranda in possession of Col. Legh.

See Catalogue Raisonné "Smith's Catalogue Raisonné," 1905, 1936.



STEEN (JAN).

STORCK (ABRAHAM).

A Dutch painter, born 1630, and died 1710. He was of the School of Vandevelde, Backhuizen, and Jan Van der Cappella. His paintings are distinguished by a clearness and brilliancy of colouring, and are so good that they are often given to the better known masters.

No. 30. View of Amsterdam.

Under a bright but cloudy summer sky, the town is represented with the river running through it. On the right bank a number of picturesque gabled houses, and on the footpath numerous figures, among which is a man leading a white horse. A boat, with a lady and two gentlemen inside, is putting in to the quay. A drawbridge is in the middle distance, with figures crossing it, a boat and more cottages further in the rear. On the left bank, in the centre of the picture, is a wharf with a number of kegs. A state barge is firing a salute, and is about to take up a lady and gentleman who are standing on the quay. There is seen a small white house, with figures looking out of the window, and an old woman going through the gateway. Further to the left is a small porter's lodge. The left bank is thickly wooded. In the foreground, a boat, in which is seated a gentleman, is being rowed by two men. Signed, *A.S.*, in the left hand corner, in the shade on the bank, at the foot of the second tree.

On panel, 23½ in. h. × 33 in. w.

STRINGER, S. (*Of Knutsford*).

A Set of five Landscapes.

No. 152. Landscape, with river and ruins, an abbey, figures, and cattle.

On canvas, 41 in. h. × 24 in. w.

No. 154. Mountain Landscape, with Figures and Cattle.

On the left a hamlet, on right an old church. In foreground some figures and cows.

On canvas, 36 in. h. × 24 in. w.

No. 149. Landscape.

Landscape, with river winding through it, ruins of a castle, figures and cattle.

On canvas, 36 in. w. × 24 in. h.

No. 155. View of the Ancient High Legh Hall.

Built in the reign of Queen Elizabeth, by Thomas Legh, but pulled down, and the present Hall erected by Henry Cornwall Legh in 17—(?) Signed and dated, *S.S.*, 1781.

In the centre stands the beautiful old Hall, on the right a group of beeches, on the left the old chapel, with the date upon the window, 1581 (now still standing).

On canvas, 36 in. w. × 25 in. h.

No. 148. Landscape.

Landscape, with river winding through it.

On canvas, 36 in. w. × 24 in. h.

SUSTERMANS (*JUSTUS*).

This eminent painter was born at Antwerp in 1597, and after studying under de Vos and Francis Pourbus, he went to Italy to improve. Among other places he visited were Venice and Florence, where he attracted the attention of the Grand Duke Cosmo II., of Tuscany, who appointed him painter to his Court.

Sustermans painted history and portraits, in which latter he was considered little inferior to Vandyke when at his best. He died in 1681.

Facility and breadth of treatment and handling characterise his works, combined with an air of great refinement.

No. 82. Portrait of a Nobleman.

Three-quarter length, life-size, standing slightly turned to the left and looking at spectator. He wears long hair and a moustache and imperial. Dressed in a black doublet and trunk hose; over his shoulders a loose mantle, one end of which he holds in his left hand, while the right rests upon his hip. To the left a table covered with a red cloth, on right a red curtain.

On canvas, 50 in. h. × 40 in. w.

No. 35. A Pietà. By M.S. *Signed (Late Italian School).*

The dead Christ taken down from the Cross, rests upon his mother's knee, upon a white cloth upon the ground. Mary sits behind and beneath the Cross, looking appealingly at spectator, two angelini hover above, and one takes the hand of the dead Christ and kisses it. Signed on the stone in left corner, *M.S., f.*

On canvas, 10½ in. h. × 6 in. w.

TENIERS (DAVID, *the Younger*).

Was born at Antwerp in 1610, and died at Brussels in 1690. He was taught painting by his father, whose style he adopted. Teniers' greatest power lies in technique and mastery of handling, purity of colouring, and the faithful depicting of the every day scenes of high and low life. He, however, suffuses many of his works with an atmosphere, charm, and a silver clearness in colouring peculiarly his own. His works have achieved the greatest reputation, and although almost innumerable, are highly prized.

No. 23. The Game of Nine Pins.

In the forecourt of an old thatched inn, nine rustics are assembled, four of whom are engaged in playing and four in watching the game of nine-pins, which stand upon the ground on the spectator's right. One of these is seated on a form, and a barrel with a cloth upon it is close by.

In the background, the ninth man is going for beer, and an old woman is passing through an open doorway. Another old woman is seen looking out of an upper window. On the left, a canal winds into the distance, and above the trees which line its banks may be seen the steeples and towers of a Dutch town. Overhead a light, clouded sky.

In the foreground, on left, is a notice board, a turned up tub, a broom, an earthenware pot upon a barrel, and upon a log of wood in front is inscribed the signature, *D. Teniers*.

On oak panel, $23\frac{1}{2}$ in. w. \times $18\frac{3}{4}$ in. h.

RA 1882 (17)

Buy of C. Robinson 1882, 6 Jul 1923 (92) bt w £320.



TENIERS (DAVID, The Younger).

TIEPOLO (GIOVANNI BATTISTA).

He was born at Venice, 1696, and died at Madrid, 1770. He studied first with Lazzarini and learnt from Piazzetta. But the works of Paul Veronese had a peculiar fascination for him, and stimulated him with the desire of emulation. This gifted painter had a brilliant fancy, spontaneous composition, and facile execution, touched with a magic and colour that make everything alive. In his easel pictures he is at his best. Master of all the resources of art and art practice, he formed a style splendidly decorative. The great Venetian School may be said to have ended in Tiepolo.

No. 52. The Holy Family.

The Virgin, clothed in a pink bodice and a blue mantle, nurses the Infant Jesus on her knee, the latter is caressing the infant St. John. Behind is St. Joseph, and St. Elizabeth is on left.

On walnut panel, 13½ in. h. × 10¼ in. w.

TINELLI (TIBERIO).

An Italian historical and portrait painter, born at Venice in 1586, and died in 1638. Disciple of Giovanni Contarini, a celebrated painter of portraits. Afterwards studied under Bassano, whom he closely approached in style and quality.

His best portraits possess the fine qualities of character, colour, and breadth and refinement found in Titian's portraits, some of his works being actually given to Titian.

No. 107. Portrait of a Philosopher.

Life-size, bare headed and full bearded. The venerable personage, turned to the left, is looking downwards. He holds his right hand to his breast, and leans left on table. He is dressed in a professor's robes.

On canvas, 40 in. h. × 30 in. w.

TITIAN (TIZIANO VECELLIO, *called*).

This great painter was the head of the Venetian School, and the greatest master of colour of all times. He was born 1477.

He raised the art of portraiture to the highest pitch of perfection, and immortalised some of the most powerful Princes and greatest men of his time. He received the highest honours and laboured indefatigably from early youth, until he reached the marvellous age of 99, when he was stricken with the plague, brush in hand, on 27th August, 1576. In manly majesty, Titian stands alone in seeing and interpreting what he saw. Woman's loveliness has never exceeded Titian's conception of it. Notwithstanding the mystery and magnificence of his creations, great simplicity characterises his works; and the instinctive cunning in the subtlety of precious glazing, together with the great poetry, eloquence, and mind power which he infused into his works, constitute them unparalleled triumphs in art.

No. 84. Portrait of Julius Antonius de Aqua Viva.

Three-quarter length, life-size, represented standing, turned to the left. The face at three-quarter, he is looking at the spectator. He wears a black felt cap and white feather, and a long rich brown beard and moustache.

He is dressed in a black velvet doublet, over which is a dark brown sable-lined robe, and frilled, embroidered wristbands. His right hand rests upon his hip, while the left rests upon the hilt of his sword, which is suspended to the belt round his waist. Around his neck is the chain and order of the Golden Fleece. Grey background, in the right hand top corner of which is inscribed

*IULIUS ANTONIUS SECVNDVS DE AQVA VIVA.
DVX HADRIE CVIVS ANIMA IN CELIS.
CVM DEO SVO REGNAT CORPVS VERO.
IN ECCLESIA CARMELITAR LVGDVNI,
GAILIE QVIESCIT ANNO SALVTIS NRE,
M.D.XXXVIII DIE XVIII OCTVBRIS.*

On canvas, 50 in. h. x 40 in. w.

NOTE.—Julius Atonius de Aqua Viva was Duke of Atri, Italian patron of letters. Born 1466, died 1538.



TITIAN (VECELLIO).

VANDYKE (SIR ANTHONY).

This great painter was born at Antwerp, 1599 ; and studied under Rubens and Van Balen, but it is to Rubens Vandyke owed what enabled him to ultimately surpass Rubens even. He afterwards went to Italy (1623), and stayed five years there, dividing his time between Genoa, Venice, and Rome. Returned to Antwerp, 1628, where his works were so much appreciated that he became the first portrait painter, and was in great request. About 1630—31, Vandyke came to England, but not meeting with the reception he anticipated, he returned to his own country. Charles I., seeing a portrait of his Chapel Master, by Vandyke, sent an express invitation to the painter to visit his Court, and on the occasion he was most courteously received. He was lodged by the King at Blackfriars. Knighted in the following year, and granted a pension and title of Royal Painter. He settled in England, and the remainder of his life was one great success—socially and as an artist. Died in London, 1641, aged 42. As a portrait painter he stands second to the immortal Titian, unless he must share with Rembrandt.

No. 36. Christ Rising from the Tomb.

In the centre, Christ is seen rising from the tomb glorified, a white cloth around him ; three soldiers are starting from their sleep. Dark sky.

On canvas, 31 in. h. × 24½ in. w.

VECCHIA (PIETRO DELLA).

Born 1605, and died 1678. Venetian School. Pupil of Alessandro Varotari; he imitated the styles of Giorgione and of Pordonone so successfully that a great many of his works have been attributed to them. He was, however, an excellent painter when at his best, succeeding in a grand effect with rich colouring and powerful chiaroscuro.

No. 104. Philosophers.

Two old philosophers intently examine a large globe, one has the compasses. Another old scholar sits and contemplates a book of mathematical problems ; two children, in front, seem to be studying a knotty problem also ; three other philosophers, behind, converse.

VERONESE (PAUOLO CAGLIARI, *called*).

One of the chief masters of the great Venetian School. Born at Verona, 1528 ; died, 1588.

One of the greatest decorators.

No. 51. The Last Supper.

A composition of 12 small figures.

In an arched chamber, seated round a table upon which is spread various viands, &c. ; Christ sits at the head.

On panel, 13½ in. h. × 7 in. w.

Sketch for a grand work.

VINCI (SCHOOL OF LEONARDO DA).

No. 72. Salome, with the Head of Holofernes.

The full-length figure of Salome is seen standing on the right, three-quarter view, looking at the spectator ; with her left hand she holds her mantle, with her right she points suggestively to the head of Holofernes, which is being held by the hair over the charger by the executioner, who is standing on the left of the picture, stripped to the waist. The charger rests upon a beautiful wood Renaissance table with caryatidi supports and a green gold lined cloth of same. Salome is dressed in a red low-cut bodice, her left arm is covered with a white sleeve, and an olive wreath is upon her head. In the background, looking over the shoulder of the executioner, is seen the head of a man.

On canvas, $51\frac{1}{2}$ in. h. \times $35\frac{1}{2}$ in. w.

NOTE.—A similar painting (but a copy) is in Hampton Court Gallery, and a fine original panel is in Mr. George Salting's collection.



VINCI (LEONARDO DA, School of).

VITE (TIMOTEO DELLA).

Born at Urbino in 1469, and died 1523. Studied under Francia, afterwards under Raphael, whom he assisted in his great works. Much controversy has arisen in regard to this master's relationship to Raphael. Many works of the former master have been given to Raphael, and certain it is that much confusion has existed, and still exists, as to their relationship in art. Timoteo was, however, a master of the greatest abilities, as is testified by his exquisite works. He is accredited by some as having been the early instructor of Raphael.

No. 75. Christ in the Garden of Gethsemane, with Sleeping Apostles.

In the middle distance, in the centre of the picture, the figure of the Saviour is seen kneeling in the attitude of prayer, robed in white. On either side are rocky eminences, with trees upon them. Above, hovering in a cloud, is an angel, descending, holding a cup.

In the foreground are three Disciples sleeping—St. James on the right ; St. John, dressed in red, on the left, and, behind, St. Peter, in a blue robe. In the distance, on the right, the eye is carried by a winding road in a line of woods to the distant mountains, while on the left are seen bands of armed men approaching, led by, possibly, Judas. In the far distance is a city, with mountains rising behind.

On vellum, 11 in. h. \times 8 $\frac{3}{4}$ in. w.

NOTE.—This little picture, painted in aquarella on vellum, is unique, and it would be difficult to imagine anything finer.

Christ in the Garden of Gethsemane



VITE (TIMOTEO DELLA).

WERF (ADRIAN VAN DER).

This able painter was born in Rotterdam, 1659, died 1722. He is chiefly remarkable as having, by his work, confounded many of the best judges of past generations with his imitations of famous masters' works. His imitations of Corregio have caused the most curious misappellations and misapprehensions, resulting in almost farcical results of late years. Morelli seems to have been the first who exploded the numberless quasi Corregios, notably the famous Magdalene at Dresden, looked up to as a sort of Divine inspiration of Corregio for centuries. An endless number of art enthusiasts went on pilgrimages, and this picture was affected painfully, when, lo! Morelli proved it to be by Werf, with the result of endless discussions and dissensions. It is now, however (with many other pictures of this class, chiefly painted on copper), given by the best knowledge of Europe to Werf, and it certainly does the master credit. The Agony in the Garden, in the National Gallery, belongs to this category.

The fine little Magdalene in this collection is exquisitely painted, and has a landscape background very highly finished, and in the style of Momper.

No. 34. The Magdalene.

In a landscape, is the full-length figure of the Magdalene, reclining on the ground, in the shade of some trees. She rests her head on her hand, while she is reading the Scriptures, a small ointment vase near by. In distance, a castle upon a hill.

On panel, 6 in. h. \times $7\frac{1}{4}$ in. w.

WET (F. DE).

A great deal of confusion exists as to this painter. Rembrandt had a pupil named de Wet, but he is called wrongly Gerard. He was born at Amsterdam in 1616, and died there in 1679. Dutch writers mention a Jacob de Wet, who painted cabinet pictures of sacred subjects in the manner of Rembrandt; probably this is the same artist. The signature on this charming little work should settle the point as to the name—*F. de Wet*.

The painter of the picture in this collection so signed clearly shows the influence of Rembrandt, but the work is distinctly original, and not merely imitative. Strongly painted, well composed, and richly and harmoniously coloured.

This artist's works are very rare, as doubtless they are given to more known masters, and probably many so-called Rembrandts may be by de Wet.

No. 32. The Nativity.

A number of figures are grouped around the manger, by which stands the Virgin, resting the infant upon a bed of straw; a mother and child, an old woman, and another figure with a child, St. Joseph and some shepherds are grouped round the manger in different attitudes of prayer. In the foreground is the wheel of a barrow, a basket of eggs, and an earthen pot on some burning embers, and a bundle of faggots. Upon a projecting beam, on the right, hang some clothes, behind the manger a cow and an ass. The heavens open above in a glorious cloud effect, through which are seen a number of angelini. Whilst, hovering immediately over the manger, is a white robed angel, accompanied by another angelini. Upon a piece of boarding in the foreground is the signature, as above, *F. de Wet*.

On panel, $18\frac{3}{4}$ in. h. \times $16\frac{1}{2}$ in. w.

NOTE.—This picture is a fine example of this very rare master, and in it may be seen many of the best qualities of Rembrandt. The magic chiaroscuro, rich colouring, and warm, sunny atmosphere that pervade the work are highly characteristic of the great master.



WET (F. DE).

WOUWERMANS (PHILIPS).

The works of this master are very numerous, and vary greatly in quality. His really fine works are extremely rare, as great labour was required to produce them. Wouwermans' work equals the best that has been done in painting as technically such, viz. : deftness of handling, happy composition and colouring, and a certain finish, though always with breadth, which is a good example of what is understood by preciousness.

His colouring is extremely fine, being characterised by a silvery-pearly or golden-sunny tone according to the particular time of the day, &c. Born 1619, died 1668.

No. 21. Fording the Stream.

In an undulating landscape, with a stream running through the centre, on the left, a man mounted upon a light grey horse is wading through the water, another man behind him is watering his horse. A third, mounted and carrying a gun, is approaching, and a boy follows behind. By the side of the former a woman, carrying her babe upon her back, following a man.

On the right bank are two dogs, one black the other white, the former is barking at the foremost horseman, while a woman on the right, with a load upon her head, is calling the dog.

A child is playing with his mother, who is reclining on the bank, talking to a fourth woman, who sits beside her. The scene is canopied with a glorious summer sky, with floating clouds. Signed with the master's monogram in right hand bottom corner.

On panel, $21\frac{1}{2}$ in. w. \times $16\frac{1}{2}$ in. h.

NOTE.—This finely preserved work is an exquisite example of this master's best manner.



WOUWERMAN'S (PHILIPS)

ZORGH (MARTIN HENRY ROKES, *called*).

Martin Henry Rokes (*called* Zorgh, the careful) was the son of a sea captain, and was born at Rotterdam in 1621, and died there in 1669 or 1670. He studied under William Buytewech, but his works show distinctly the influence of the inimitable Adrian Brouwer, and embody a consummate mastery of the technique of the art, besides great taste and feeling for colour and light and shade.

He is one of the best genre painters of the Dutch School.

No. 11. A Kitchen Interior.

A group of four Dutch boors are sitting in a recess in a rustic out-house. The foremost is seated on a stool watching the burning embers upon the ground before him. He is smoking a long pipe and holding a pair of tongs. At his feet is a cat, beside him on the floor are an ewer, three cards, and a broken pipe. In the rear, the other three men are seated round an extempore table made of a tub. They all look towards the spectator. The man on extreme right is lighting his pipe from a charcoal pan, before him on the table are a bottle, broken pipe, and various other articles. Fastened to the beam overhead is a rope. In the corner, in centre of picture, a hen is roosting, a basket hangs above, a barrel stands on the floor. In left hand corner, are numerous utensils grouped together, one of which is a barrel with the date 1633. A second hen roosting, and a white cloth complete the composition.

On oak panel, 10½ in. h × 14¾ in. w.

No. 3. Dutch Interior, with Figures and Still Life.

An old man seated with an apron is paring a turnip, a bunch of which are on the ground beside him. A tub with an earthenware pan behind, in which is a child. In the right hand corner a copper vessel and some fish lie upon the ground. Behind, an old woman, with her back to the spectator.

On panel, 15 in. h × 13 in. w.

A copy by Mrs. Taylor.

ZUCCHERO (FREDERIGO CAV.).

Born at St. Angelo, in Vado, 1543, went to Rome and assisted his brother, where he had every advantage, and in a few years was so far advanced as to be able to assist Taddeo in his great works in fresco. Went to Florence and was employed by Francesco I., having previously worked for Pope Gregory XIII. Afterwards retired to France, and entered the service of Cardinal de Lorraine. In 1574 came to England, where he painted Queen Elizabeth and many of the Court. After residing here a few years, he returned to Rome, and was subsequently invited to Madrid by Philip II., but, failing to give satisfaction, was dismissed. He bequeathed all his property to St. Luke's Academy, at Rome, which he founded. This master was renowned as a portrait painter, and his works are marked by strong individual character and a masterly handling, and are extremely well coloured. Died 1609.

No. 87. Portrait of a Gentleman of the Legh Family.

Probably the builder of the ancient Hall, Thomas Legh.

Three-quarter length, holding in right hand a Marshal's bâton. Turned to the right, to the three-quarter view looking at spectator. Bareheaded, his plumed helmet rests on table at right. He wears a complete suit of armour, which is finely damascened, a lace ruff round neck. A golden hilted sword hangs by his side, suspended from belt. Red curtains draped on either side. Plain background.

On canvas, 41½ in. h. × 36 in. w.

ZURBARAN (FRANCESCO).

Born at Fuente de Cantos, Spain, in 1598, and died in Madrid 1662. He entered the school of Juan de Roélas, at Seville. Making great progress in painting from nature, he adopted the forcible, naturalistic style which acquired him the appellation of the "Spanish Caravaggio." In 1650 he entered the service of King Philip IV. Zurbaran was an original painter of his school, and his works are characterised by great force of chiaroscuro and breadth, as well as by purity and simplicity of colouring.

No. 12. Head of a Female Saint.

Turned to the right, and seen in profile, dark hair with luxuriant tresses hanging about her shoulders, and bound round head by a circlet. A halo above head.

On canvas, 18½ in. h. × 15¼ in. w.

20th July 21/5795 50, £1150 (St. Anne's and St. John's)

MISCELLANEOUS.

SCHOOL OF KNELLER.

No. 91. Portrait of a Gentleman (*of the Legh Family*).

Small half-length, life-size, wearing a white wig, looking at spectator, and nearly full view. Dressed in a blue velvet coat, open in front, displaying his white cravat.

On canvas, 30 in. h. × 25 in. w.

No. 133. Portrait of Master Richmond.

Small half-length, life-size, slightly turned to right, and face to left, looking at spectator. Long dark hair, and dressed in a red coat and white cravat.

On canvas, 30 in. h. × 26 in. w.

No. 94. Portrait of a Gentleman (*of the Legh Family*).

Life size, small half-length. Dark complexion, and wearing a black wig. Turned to right, and looking at spectator; wearing a blue mantle over open white shirt.

On canvas, 30 in. h. × 25 in. w.

No. 96. Portrait of Frances Richmond.

Life-size, small half-length. Slightly turned to the left and looking at spectator. Dressed in blue velvet, bodice open in front, and white chemise showing over. Plain background.

On canvas, 30 in. h. × 25 in. w.

Dated on back, 1727.

ARTIST UNKNOWN.

No. 139. Portrait of Pusey Brooke, of Porton (*A sister of whom married Henry Legh*).

Small half-length, facing and looking at spectator. He wears a wig and a coat and waistcoat claret coloured. White cravat.

On canvas, 30 in. h. × 25 in. w.

No. 95. Portrait of Frances, youngest daughter of Henry Legh.

Her Mother was formerly Miss Brooke, of Norton.

Small half-length, life-size. The head slightly turned to left, looking at spectator. Wears her dark hair down her back, dressed in white satin. Plain background.

On canvas, 30 in. h. × 25 in. w.

NOTE.—The painter of this beautiful portrait, and of numbers 96, 98, and 133, is as yet unidentified.



PORTRAIT OF FRANCES, youngest daughter of Henry Logan.

ARTISTS UNKNOWN.

No. 137. Portrait of Lady, *Legh Family.*

Small half-length, turned to left, looking at spectator, dressed in grey silk bodice, and an old gold silk mantle over shoulders.

On canvas, 30 in. h. × 25 in. w.

No. 93. Portrait of Mary Legh.

Daughter of Henry Legh, married her cousin, Richard Legh, Rector of Stockport.

Small half-length. Three-quarter view, life-size, turned to right, looking at spectator. Dressed in blue velvet bodice, open in front, showing white chemise. Plain background.

On canvas, 30 in. h. × 25 in. w.

No. 98. Portrait of Miss Richmond, sister to Frances Richmond.

Small half-length life-size. Head slightly turned to left, looking at spectator, dressed in white satin dress, with vermilion fronting.

On canvas, 30 in. h. × 25 in. w.

No. 138. Portrait of Henry Cornwall Legh, *married Miss Hopkinson.*

Life-size, small half-length, turned to the left. He wears a periwig, tied behind in a bow, and gold braided coat and vest, cocked hat under arm.

On canvas, 30 in. h. × 25 in. w.

No. 144. Portrait of Henry Legh, *brother to George Legh (died unmarried).*

Life-size, small half-length, slightly turned to right, but looking at spectator. He wears a wig, and is dressed in a grey coat open in front, showing rich gold lace waistcoat and gold buttons.

On canvas, 30 in. h. × 25 in. w.

No. 129. Portrait of Letitia Legh (*Spinster*).

Daughter of Henry Legh, who married Miss Brooke.

Small half-length, head turned to right, and looking at spectator, dressed in white satin.

On canvas, 30 in. h. × 25 in. w.

No. 127. Portrait of a Gentleman, *Legh Family.*

Seen to the waist, life-size, turned to left, wears a wig, and is looking at spectator. He wears a loose brown mantle and white scarf.

On canvas (elliptical), 30 in. h. × 25 in. w.

No. 136. Colonel Henry Legh.

"Colonel of the Horse," in the service of Charles I. He died in 1684.

Life-size, small half-length, turned to the right, and looking at spectator. He wears a wig and a cuirass over his jerkin, and a silk sash round waist, and falling band collar.

On canvas, 30 in. h. × 25 in. w.

A crayon drawing in the Collection is inscribed as above.

No. 158. Portrait of George John Legh, *Grandfather of present Representative.*

Small half-length, turned to the right, and looking at spectator. Wearing a wig, and dressed in a grey suit, and gold buttons, in an ellipse, plain background.

On canvas, 14 in. h. × 11 $\frac{3}{4}$ in. w.

No. 145. Portrait of Colonel Henry Legh.

Same as No. 136, but elliptical.
On canvas (elliptical), 30 in. h. × 25 in. w.

No. 143. Portrait of a Gentleman, *Legh Family*.

Small half-length, turned to the right, wearing a wig, and dressed in a half suit of armour. A white scarf round his neck.
On canvas (elliptical), 30 in. h. × 25 in. w.

No. 131. Portrait of Miss Wilkinson.

Small half-length, life-size, full view, and looking at spectator, dressed in low necked robe of light blue silk and gold ornaments. Dark, curly hair, falling upon shoulders in a circle.
On canvas, 30 in. h. × 25 in. w.

No. 130. Portrait of a Gentleman, *Legh Family*.

Small half-length, life-size, nearly front view, wearing a wig. In a blue velvet coat, open in front showing white cravat. Plain background.
On canvas, 30 in. h. × 25 in. w.

No. 153. Portrait of Miss Cornwall, *as a little child*.

Small three-quarter, seen to below the knees, dressed in blue, trimmed with gold, facing spectator, holding a gold chain, to which is attached a squirrel enjoying some nuts.
On canvas, 30 in. h. × 25 in. w.

No. 146. Portrait of a Gentleman, *Legh Family*.

Oval, life-size, turned to left, looking at spectator. He wears a wig, a white lace scarf, and a brown robe.
On canvas (elliptical), 30 in. h. × 25 in. w.

No. 105. Portrait of Henry Cornwall Legh.

Small half-length, seen to the waist, three-quarter view, and looking at spectator. He is dressed in regimentals and rests his hands on the pommel of his sword, which he holds point to the ground.
In crayon, 30 in. h. × 25 in. w.
Henry Cornwall Legh went to the West Indies and died there, unmarried, in 1795.

No. 134. Flower piece, on panel (DUTCH).

No. 135. Flower piece, on panel (DUTCH).

No. 150. Miss Cornwall (AS A BABY). SCHOOL OF LELY.

Life-size, whole figure, seated on the ground, dressed in a white chemise, and red mantle over knees. She wears a wreath of roses upon her head, and faces spectator. Landscape background.
On canvas, 30 in. h. × 25 in. w.

No. 100. Head of an Italian Street Arab.

Looking over a parapet. Signed and dated, *L. T., Roma, 1868.*

On canvas, 17 in. h. × 14 in. w.

By Mrs. Taylor, of Bifrons, Kent, mother of the late Mrs. Cornwall Legh, *née* Louisa Charlotte Taylor.

MINIATURES ON SCREEN IN MORNING ROOM.

(Separately numbered).

No. 1. The Virgin and Child, and St. John. *After Raphael.*

The Madonna and Child, and St. John. Copied by Luija Corse.
On ivory, $4\frac{1}{2}$ in. in diameter.

No. 2. Copy on ivory of the famous Portrait called the Doni.

By Raphael.

No. 3. Eleven Miniatures in oil, on copper, in one frame.

- 1.—Portrait of a Lady.
- 2.—Portrait of a Gentleman.
- 3.—Portrait of a Gentleman, with white frilled collar. Elizabethan.
- 4.—Portrait of Velasquez. By Himself. On top row, last on right.
- 5.—Portrait of Earl Darnley, with frilled collar. Elizabethan. (2nd row on left.)
- 6.—Portrait of an old Gentleman, frilled collar. (Elizabethan Court).
- 7.—Portrait of Emperor Maximilian of Germany.
- 8.—Portrait of an Artist. Unknown.
- 9.—Portrait of a Lady. Unknown.
- 10.—Portrait of a Gentleman. Unknown.
- 11.—Portrait of a Gentleman. Unknown.

No. 4. Seven Miniatures in one frame.

Portrait of Miss Cornwall. Enamel. Top on left.
Portrait of Mr. Cornwall. Enamel. Top on right.
Portrait of a Gentleman. Water-colour Miniature on ivory. His painting too is in the Collection.
Middle row on left.
Portrait of Mrs. Legh. Signed, S.C. Water-colour on ivory. Mounted in gold frame, with diamonds and rubies. Middle row in centre.
Portrait of Mrs. Hopkinson. Enamel. After Kneller. Middle on right.
Portrait of Miss Hopkinson. Water-colour on ivory. Bottom row on left.
Portrait of Mr. Roebank. Water-colour on ivory. His oil picture is in the Collection. Bottom row on right.

No. 5. Portrait of the Artist, by Himself. *Probably SEGHERS.*

Small bust portrait, surrounded by a garland frame of flowers.
In oil, on copper.

No. 6. Eight Miniatures in oil, in one frame.

- 1.—Portrait of a Lady of the French Court, holding a watch in her hand. In oil, on copper.
- 2.—Portrait of Arabella Stuart. In oil, on copper.
- 3.—Portrait of Bassano, the painter.
- 4.—Small circular landscape, by Creswick. On board, in oil.
- 5.—The pendant.
- 6.—Large circular, same.
- 7.—Portrait of an Artist. Jan Both (?). In oil, on copper.
- 8.—Portrait of a Lady, by Pickersgill (?).

No. 7. Ecce Homo.

Silk tapestry. Probably from a design of Mantegna. Italian School.

MINIATURES ON SCREEN IN DRAWING ROOM.

(Separately numbered). 1st Fold.

No. 10. River Scene.

On china (Dresden).

No. 11. Portrait of Savonarola.

In oil, on copper. Italian School. (Bronzino School).

No. 12. Portrait of Beatrice Cenci.

After the famous painting by Guido, in water-colour, on ivory.

No. 13. Portrait of a Lady.

In oil, on copper. Unknown.

No. 14. Portrait of a Gentleman, in black costume and lace Collar.

In oil, on copper. Unknown.

No. 15. Miniature, after the well-known painting by Titian, in the Louvre, in Paris, by Valeira.

In water-colour, on ivory.

No. 16. St. Francis.

In oil, on copper. Late Italian.

2nd Fold.

No. 17. The Madonna in Ecstasy.

In oil, on metal, by Carlo Maratti. See under Maratti.

No. 18. Portrait of a Lady.

In oil, on copper. Unknown.

No. 19. Portrait of a Lady.

In oil, on copper. Unknown.

No. 20. Two Portraits in one frame, Lady and Gentleman.

In oil, on copper. Unknown.

No. 21. Portrait of a Lady of the French Court.

In oil, on copper.

No. 22. Madonna and Child.

Carved ivory.

No. 23. Portrait of Sir Peter Paul Rubens.

In water-colour, on ivory, by Roster.

No. 24. Madonna.

Water-colour, on ivory, after Raphael.

No. 25. Portrait of a Gentleman.

With long hair, in oil, on copper. Italian School. (Bronzino School.)

3rd Fold.

No. 26. The Card Players.

After Valentino. Water-colour, on ivory.

No. 27. Portrait of a Lady, Medici Family.

In oil, on copper.

No. 28. Portrait of a Lady of the Medici Family.

Florentine. In oil, on copper. Bronzino School.

No. 29. The Infant Saviour, with the Cross.

Surrounded with clouds, elliptical, by Carlo Dolci. 5 in. h. \times $3\frac{3}{4}$ in. w. Copper. (See under Dolci).

No. 30. An enamel of the famous Belle Jardinière, in the Louvre, Paris.

No. 31. Portrait of a Gentleman.

In oil, on copper.

No. 32. Portrait of a Lady of the Medici Family.

Bronzino School. In oil, on copper.

No. 33. Portrait of George John Legh, *Grandfather of the present Representative.*

Water-colour, on ivory.

No. 34. St. Francis.

In oil, on copper.

4th Fold.

No. 35. Portrait of a Lady.

Circular. Medici Family. In oil, on copper. Italian School. (Bronzino School).

No. 36. View of Venice.

Artist unknown.

No. 37. The Madonna in Ecstasy, *after Guido.*

In water-colour, on ivory.

No. 38. Portrait of a Lady.

In oil, on copper.

No. 39. Portrait of a Gentlemen, *time of Charles II.*

In oil, on ivory.

No. 40. Portrait of Leonardo da Vinci.

By Rosta. Water-colour, on ivory.

No. 41. Portrait of a Gentleman of the Medici Family.

In oil, on copper. Bronzino School.

On Table.

No. 42. Miniature Portrait.

On ivory, in water colour, of the late George Cornwall Legh, Esq., by Mrs. Roberson.

No. 43. Miniature Portrait of the late Mrs. Cornwall Legh.

On ivory, in water colour, by Mrs. Roberson.

No. 44. Miniature Group, by Dunn.

On ivory, in water-colour

In centre, the late Lady Grey Egerton.

The other ladies are—The late Mrs. Beilby Hodgson and the late Miss Legh.

SMALL SCREEN ON TABLE, BOUDOIR.

No. 45. Portrait of a Lady.

In oil, on copper. Dutch School.

No. 46. Portrait of a Lady.

In gold frame. English.

No. 47. Miniature Portrait.

Water-colour, on ivory. Copy of the famous so-called Titian's daughter.

MODERN PAINTINGS IN SMOKING ROOM.

No. 109. Mountainous Landscape, Wales (on the Lledr).

By David Bates.

No. 110. Mountainous Landscape, on the Dart.

By A. Dawson.

No. 111. Winter Scene.

By J. B. Allen.

No. 112. Mountainous Landscape, Wales (on the Llugwy).

By David Bates.

No. 113. Marine Scape with Shipping, near Keyham.

By H. T. Dawson.

No. 114. Winter Piece.

By David Bates.

No. 115. Gondoliers on the Grand Canal, at Venice.

By James Holland.

No. 116. A Calm, with fishing boats, &c.

By Redman.

No. 117. A Spanish Lady.

Entitled Idle Hours, by J. Burgess.

No. 118. The Market Place at Orleans.

By George Jones, R.A. Signed.

No. 119. Girl's Head.

Entitled, "Amongst the Flax," by Mrs. Anderson.

No. 120. Minding the Game.

In a landscape, by J. Hardy.

No. 121. Water-colour Drawing.

Scene in Norway, by West.

No. 122. Water-colour Drawing.

Scene in Norway, by West.

No. 123. Water-colour Drawing.

Scene in Norway, by West.

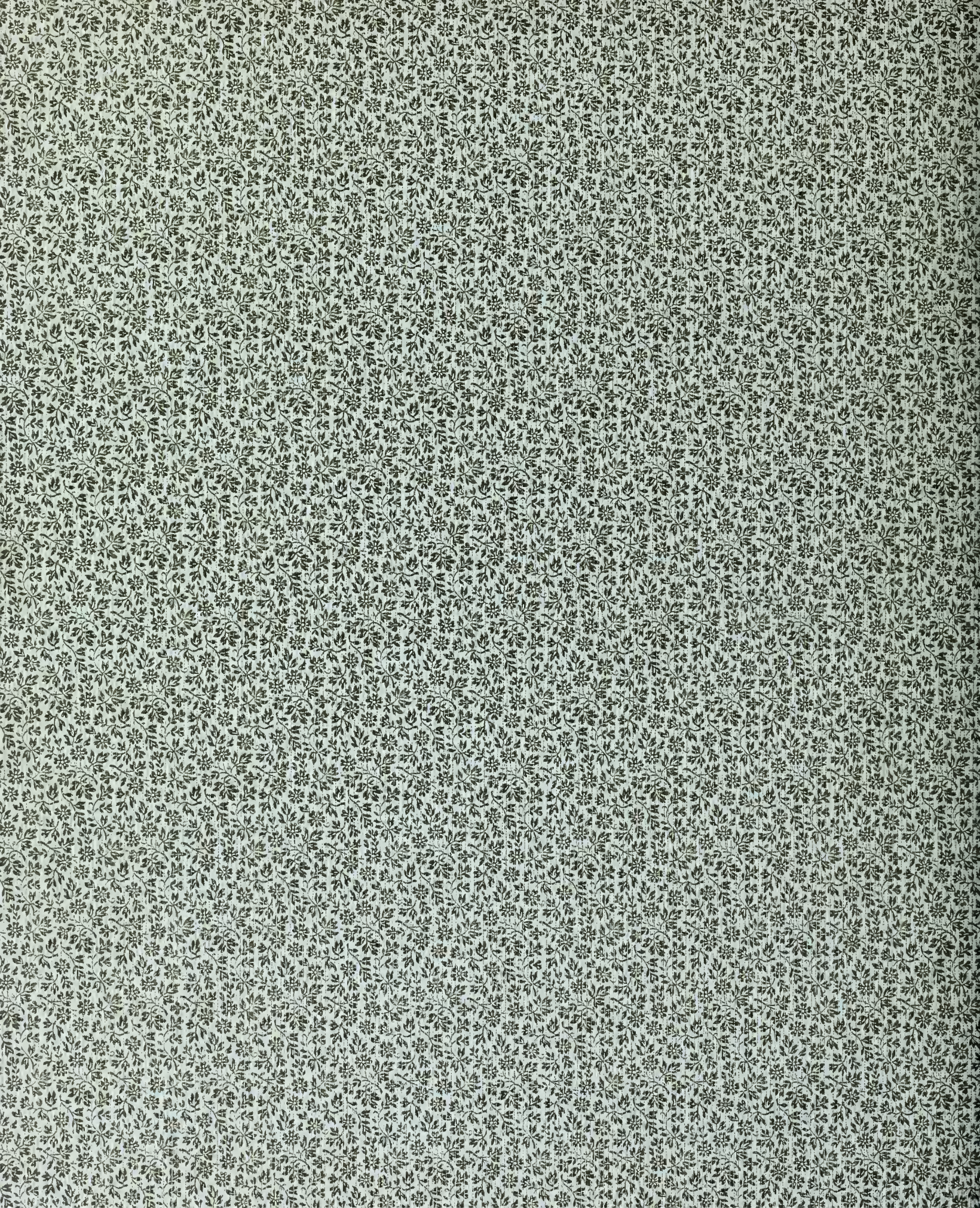
N.B.—Two others by West, in Bedroom—Norway.

ALPHABETICAL LIST OF PAINTERS.

	PAGE IN CATALOGUE.		PAGE IN CATALOGUE.
Albano, Francesco (b. 1578, d. 1660)	1	Mantegna, Andrea (b. 1431, d. 1506)	35
Bassano (Il), Jacopo da Ponte (b. 1510, d. 1592)	1	Maratti, Carlo (b. 1625, d. 1713)... ..	35
Battoni, Pompeo (b. 1708, d. 1787)	2	Metsu, Gabriel (b. 1630, buried 1667)... ..	36
Bol, Ferdinand (b. 1611, d. 1681)	2	Mieris, Franz Van, sen. (b. 1635, d. 1681)	38
Bonifazio, Veronese (b. 1491, d. 1553)	3	Murillo (School of)	39
Both, Jan (b. about 1610, d. 1662)	3	Neer, Aart Van der (b. 1603, d. 1677)... ..	40
Carracci, Annibale (b. 1560, d. 1609)	4	Pachiarotto, Jacopo (b. 1474, d. about 1540)	41
Cigoli, Ludovico Cardi (b. 1559, d. 1613)	5	Palma, Jacopo (b. 1480, d. 1528)... ..	42
Costa, Lorenzo (b. 1460, d. 1535)	5	Pordonone, Giovanni Antonio (b. 1483, d. 1539)	43
Cotes, Francis (b. 1726, d. 1770)... ..	6	Potter, Paul (b. 1625, d. 1654)	44
Cuyp, Albert (b. 1620, d. 1691)	8	Poussin, Nicolas (b. 1594, d. 1665)	45
(Bryan gives birth as 1605).		Raeburn, Sir Henry (b. 1756, d. 1823)	45
Dellon, R. (<i>temp.</i> Sir G. Kneller)... ..	9	Raphael, Raffaello Sanzio (b. 1483, d. 1520)	46
Does, Jacob Van der (b. 1623, d. 1673)	9	Razzi, Giovanni Antonio Cavaliere (b. 1477, d. 1549)	50
Dolci, Carlo (b. 1616, d. 1686)	9	Rembrandt, Van Ryn (b. 1607, d. 1669)	52
Dutton, Harrison (b. 1871)	10	Richardson, Jonathan (b. 1665, d. 1745)	57
Duyster, W. C. (early seventeenth century)	10	Roberson, Mrs.	57
Francia, Francesco (b. 1450, d. 1517)... ..	10	Romano, Giulio (b. 1492, d. 1546)	58
Francia, Jacomo (b. 1484, d. 1557)	12	Rosa, Salvator (b. 1615, d. 1673)... ..	61
Garofalo, Benvenuto Tisio da (b. 1481, d. 1559)	13	Rubens, Sir Peter Paul (b. 1577, d. 1640)	62
Gheeraedts, Marc (arrived England 1580, d. 1635?)	14	Santi, Giovanni (b. 1435, d. 1494)	63
Giorgione, Barbarelli Giorgio (b. before 1477, d. 1511)	15	Sarto, Andrea del (b. 1486, d. 1531)	64
Guercino, Giovanni Francesco Barbieri (b. 1591, d. 1666)	15	Steen, Jan (b. 1626, d. 1679)	66
Guido, Guido Reni (b. 1575, d. 1642)... ..	16	Storck, Abraham (b. 1630, d. 1710)	67
Hannemans, Adrian (b. 1611, d. 1680)	17	Stringer, S.	68
Hobbema, Meindert (b. 1638, d. 1709)	18	Sustermans, Justus (b. 1597, d. 1681)	68
Hogarth, William (b. 1697, d. 1764)	19	Teniers, David, the younger (b. 1610, d. 1690)	70
Hooge, Pieter de (b. 1632, d. 1681)	20	Tiepolo, Giovanni Battista (b. 1696, d. 1770)	71
Janssens, Victor Honorius (b. 1664, d. 1739)	22	Tinelli, Tiberio (b. 1586, d. 1638)	71
Jardin, Karel du (b. 1625, d. 1678)	26	Titian, Tiziano Vecellio (b. 1477, d. 1576)... ..	72
Kauffman, Maria Angelica (b. 1741, d. 1807)	27	Vandyke, Sir Anthony (b. 1599, d. 1641)	73
Khun, Isaac (<i>temp.</i> Hobbema)	27	Vecchia, Pietro della (b. 1605, d. 1678)	73
Kneller, Sir Godfrey (b. 1646, d. 1723)	28	Veronese, Paolo Cagliari (b. 1528, d. 1588)	73
Lely, Sir Peter (b. 1618, d. 1680)	30	Vinci, Leonardo da (School of)	74
Leslie, C. R.	31	Vite, Timoteo della (b. 1496, d. 1523)... ..	76
Linglebach, Johann (b. 1622, d. 1674)	31	Werf, Adrian Van der (b. 1659, d. 1722)	77
Lippi, Filippo (b. about 1400, d. 1469)	32	Wet, F. de (b. 1616, d. 1679)	78
Longhi, Luca (b. 1507, d. 1580)	33	Wouwermans, Philips (b. 1619, d. 1668)	80
Luini, Bernardino (b. between 1460-70, d. after 1533)	34	Zorh, Martin Henry Rokes (b. 1621, d. 1669 or 1670)	81
		Zuccherro, Frederigo Cav. (b. 1543, d. 1609)	81
		Zurbaran, Francesco (b. 1598, d. 1662)	82

NUMERICAL LIST OF PAINTINGS.

NO. OF PICTURE.		PAGE IN CATALOGUE.	NO. OF PICTURE.		PAGE IN CATALOGUE.	NO. OF PICTURE.		PAGE IN CATALOGUE.
1	Does, Jacob Van der	9	54	Guido, G. R. ...	16	107	Tinelli, T. ...	71
2	Kauffman, M. A. ...	27	55	Raphael, R. S. ...	46	108	Bassano, J. da P. ...	2
3	Zorgh, M. H. R. ...	81	56	Luini, B. ...	34	109	Bates, D. ...	91
4	Janssens, V. H. ...	24	57	Pordonone, G. A. ...	43	110	Dawson, A. ...	91
5	Janssens, V. H. ...	23	58	Bassano, J. da P. ...	1	111	Allen, J. B. ...	91
6	Janssens, V. H. ...	23	59	Rosa, S. ...	61	112	Bates, D. ...	91
7	Bol, Ferdinand ...	3	60	Francia, F. ...	11	113	Dawson, H. T. ...	91
8	Janssens, V. H. ...	22	61	Palma, J. ...	42	114	Bates, D. ...	91
9	Janssens, V. H. ...	23	62	Francia, J. ...	12	115	Holland, J. ...	91
10	Mieris, F. Van (sen.) ...	38	63	Longhi, L. ...	33	116	Redman ...	91
11	Zorgh, M. H. R. ...	81	64	Bassano, J. da P. ...	2	117	Burgess, J. ...	91
12	Zurbaran, F. ...	82	65	Bassano, J. da P. ...	2	118	Jones, G., R.A. ...	91
13	Cuyt, A. ...	8	66	Mantegna, A. ...	35	119	Anderson, Mrs. ...	91
14	Hooze, P. de ...	20	67	Mantegna, A. ...	35	120	Hardy, J. ...	91
15	Potter, Paul ...	44	68	Razzi, G. A. C. ...	50	121	West ...	91
16	Linglebach, J. ...	31	69	Pachiarotto, J. ...	41	122	West ...	91
17	Neer, A. Van der ...	40	70	Raphael (School of) ...	49	123	West ...	91
18	Jardin, Karel du ...	26	71	Poussin, N. ...	45	124	Gheeraedts, M. ...	14
19	Steen, Jan ...	66	72	Vinci, L. da (School of) ...	74	125	Dutton, H. ...	10
20	Both, Jan ...	3	73	Leslie, C. R. ...	31	126	Richardson, J. ...	57
21	Wouwermans, Philips ...	80	74	Garofalo, B. T. da ...	13	127	Artist Unknown ...	85
22	Metsu, G. ...	36	75	Vite, T. della ...	76	128	Cotes, F. ...	7
23	Teniers, D. (the younger) ...	70	76	Raphael (School of) ...	49	129	Artist Unknown ...	85
24	Rembrandt, Van R. ...	54	77	Romano, Giulio ...	58	130	Artist Unknown ...	86
25	Hooze, P. de ...	21	78	Roberson, Mrs. ...	57	131	Artist Unknown ...	86
26	Rembrandt, Van R. ...	56	79	Bonifazio, V. ...	3	132	Lely, Sir P. ...	31
27	Duyster ...	10	80	Albano, F. ...	1	133	Kneller (School of) ...	82
28	Rembrandt, Van R. ...	52	81	Sarto, A. del ...	64	134	Artist Unknown ...	86
29	Hobbema, M. ...	18	82	Sustermans, J. ...	68	135	Artist Unknown ...	86
30	Storck, A. ...	67	83	Rubens, Sir P. P. ...	62	136	Artist Unknown ...	85
31	Khun, I. ...	27	84	Titian, T. V. ...	72	137	Artist Unknown ...	85
32	Wet, F. de ...	78	85	Lely, Sir P. ...	31	138	Artist Unknown ...	85
33	Costa, L. ...	5	86	Hogarth, W. ...	19	139	Artist Unknown ...	82
34	Werf, A. Van der ...	77	87	Zuccherro, F. C. ...	81	140	Cotes, F. ...	7
35	Sustermans, J. ...	68	88	Lely, Sir P. ...	30	141	Cotes, F. ...	7
36	Vandyke, Sir A. ...	73	89	Kneller, Sir G. ...	28	142	Cotes, F. ...	7
37	Rosa, S. ...	61	90	Kneller, Sir G. ...	28	143	Artist Unknown ...	86
38	Carracci, A. ...	4	91	Kneller (School of) ...	82	144	Artist Unknown ...	85
39	Santi, G. ...	63	92	Kneller, Sir G. ...	28	145	Artist Unknown ...	86
40	Raphael (School of) ...	49	93	Artist Unknown ...	85	146	Artist Unknown ...	86
41	Romano, Giulio ...	60	94	Kneller (School of) ...	82	147	Dellon, R. ...	9
42	Lippi, F. ...	32	95	Artist Unknown ...	84	148	Stringer, S. ...	86
43	Guido, G. R. ...	16	96	Kneller (School of) ...	82	149	Stringer, S. ...	68
44	Battoni, P. ...	2	97	Cotes, F. ...	6	150	Artist Unknown ...	86
45	Raphael, R. S. ...	48	98	Artist Unknown ...	85	151	Rosa (School of) ...	61
46	Cigoli, L. C. ...	5	99	Hannemans, A. ...	17	152	Stringer, S. ...	68
47	Francia, F. ...	11	100	Taylor, Mrs. ...	86	153	Artist Unknown ...	86
48	Guido, G. R. ...	16	101	Guido, G. R. ...	16	154	Stringer, S. ...	68
49	Bassano, J. da P. ...	2	102	Raeburn, Sir. H. ...	45	155	Stringer, S. ...	68
50	Giorgione, B. ...	15	103	Raeburn, Sir. H. ...	45	156	Murillo (School of) ...	39
51	Veronese, P. C. ...	73	104	Vecchia, P. della ...	73	157	Carracci or Agostino ...	5
52	Tiepolo, G. B. ...	71	105	Artist Unknown ...	86	158	Artist Unknown ...	85
53	Guercino, G. F. B. ...	15	106	Cigoli, L. C. ...	5			



GETTY CENTER LIBRARY



3 3125 00596 7142

